



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

NYPL RESEARCH LIBRARIES



3 3433 08186991 3

928
THE NEW YORK PUBLIC LIBRARY
Astor, Lenox and Tilden Foundations

BEQUEST OF
JOHN L. CADWALADER, LL.D.

1914

THE

CHINA COLLECTOR'S

Pocket Companion.

By MRS. BURY PALLISER.⁰⁰

~~~~~  
"I know it by this mark."

*Pericles, Prince of Tyre.*

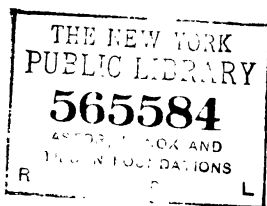
~~~~~  
FOURTH EDITION.

LONDON:

SAMPSON LOW, MARSTON, LOW, & SEARLE,
CROWN BUILDINGS, 188 FLEET STREET.

1879. *EL*

[All Rights reserved.]



LONDON :
PRINTED BY WILLIAM CLOWES AND SONS,
STAMFORD STREET AND CHARING CROSS.

THE NEW YORK
PUBLIC LIBRARY
ASTOR, LENOX AND
TILDEN FOUNDATIONS

P R E F A C E.

A PORTABLE book of marks and monograms is a necessary complement to the extensive ceramic works of the present day.

In this little volume, care has been taken not to assign a locality to marks except upon unquestionable authority. It is better to raise doubt than to sow error. The one time and research may dispel; the other it is impossible to eradicate when once allowed to take root.

THEORY OF
THE
EARTH
AND
THE
UNIVERSE

ABBREVIATIONS AND REFERENCES.

B. M. British Museum.

C. Collection.

Ch. Chaffers, W., 'Marks and Monograms on Pottery and Porcelain.
4th edit, 1874.

Darcel, A. 'Notice des Fayences peintes Italiennes,* &c. 1864.

F. Fortnum C. Drury, 'Catalogue of the Maiolica in the South
Kensington Museum.' 1873.

Jacq. Jacquemart, A., 'Histoire de la Céramique.' 1873.

M. Marryat, J., 'History of Pottery and Porcelain.' 3rd edit., 1868.

M. P. G. Museum of Practical Geology.

P. Palliser, F.

S. K. M. South Kensington Museum.

S. M. Sèvres, Musée Céramique.

† Died.

OTHER AUTHORITIES.

Binns, R. W. 'Century of Pottery in the City of Worcester.' 1865.

Church, A. H. 'Catalogue of old English Pottery.' Cirencester, 1870.

Demmin, A. 'Guide de l'Amateur.'

Graesse, Dr. J. G. 'Guide de l'Amateur.' 4th edit., 1873.

Jewitt, L. Notices in 'Art Journal.'

Owen, Hugh. 'Two Centuries of Ceramic Art in Bristol.' 1873.

Reeks, T., and F. W. Rudler. 'Catalogue of British Pottery and
Porcelain in Museum of Practical Geology.' 2nd edit., 1871.

Tiffin, W. F. 'Chronograph of the Bow, Chelsea, and Derby Manu-
factories.' Salisbury, 1874.

Wallis, A., and Bemrose, W. 'Pottery and Porcelain of Derbyshire.'
2nd edit., 1870.

1

2

3

4

5

6

9

7

8

10

11

TUSCANY.

Caffaggiolo, a villa of the Medici, near Florence. The typical mark is a capital P, of which the upper stroke forms a loop turned up into an S. The straight stroke is barred by a flourish (paraphe) forming another letter.

A.

- 1 Caffaggiolo. Plate representing an artist painting a maiolica plate. S. K. M.
- 2 Caffaggiolo. Dish with vase of flowers. (Darcel.) Louvre. Ewer; dated 1544. S. K. M.
- 3 Caffaggiolo. Plate, Cupid playing the flageolet; assigned to Faenza by Mr. Drury Fortnum. Fountaine C.
- 4 Caffaggiolo. Plate, St. George, after the statue by Donatello. S. K. M.
- 5 Caffaggiolo. Sweetmeat plate, marked above the trident, *In Chaffaggiuolo*.* Baron Alph. de Rothschild's C.
- 6 Caffaggiolo. Plate, with medallion of the Emperor Nero and the arms of Leo X., marked, CAFAGIOLI. Gerente C. Dish marked, *In Cafaggiuolo*. Carraud C.
- 7 Caffaggiolo. Dish with Medici shield. Dr. Guerard's C.
- 8 Caffaggiolo. Lustred plates. (Jacq.)
- 9 Caffaggiolo. Plate, Mutius Scævola, inscribed, *in Galiano nell'ano* 1547, probably a branch workshop of Caffaggiolo. Fortnum C. A plate, Apollo and Pan, also signed with same initials, A F. S. K. M.
- 10 Caffaggiolo. Cups with blue interlacings. (Darcel.)
- 11 Caffaggiolo. Early plate, circa 1470, the Virgin and Child. Signature undeciphered. Fountaine C.

* The marks given on this side of the page are not facsimiles.

12

L_a P_b L_c

13

P P

14

C

15

P

16

G

17

Decorative flourish

18

N

19

M

20

S

21

Decorative flourish

22

Decorative flourish

23

O

24

1509 G

25

MDXIII
X

26

Decorative flourish

27

Decorative flourish

TUSCANY—*continued*.

A.

- 12, *a, b, c* Caffaggiolo. Varieties of the mark, one dated 1507. (F.)
- 13 Caffaggiolo. Large ewer, with the Medici arms and emblems. S. K. M.
- 14 Caffaggiolo. Plate with arabesques and shield inscribed *s. p. q. r.* S. K. M.
- 15 Caffaggiolo. Plateau, Leo X. borne in procession. S. K. M.
- 16 Caffaggiolo. Dish, Treasure presented to King Solomon. (Darcel.) Louvre.
- 17 Caffaggiolo. The stroke of the *p* prolonged into an *r*. (F.)
- 18 Caffaggiolo. Dish, the Flagellation. Basilewski C.
- 19 Caffaggiolo. Plate, portrait of "Antonia Bella." (Darcel.) Louvre.
- 20 Caffaggiolo. Jug; *circa* 1500–1520. Fortnum C.
- 21 Caffaggiolo. Piece inscribed "Semper" and "Glovis." (Jacq.) "Semper" is a motto of the Medici family. The word "Glovis," read backwards, "Si volge," "It turns," is the motto of Giuliano, son of Lorenzo, implying that Fortune had turned in his favour.
- 22 Caffaggiolo. Plate with arabesque border. Fortnum C.
- 23 Caffaggiolo. Jug, with shield. Fortnum C.
- 24 Caffaggiolo? Mark so ascribed. (F.)
- 25 Caffaggiolo. Dish, "Piatta da Pompa." Triumphant procession, after Mantegna, dated 1514. S. K. M.
- 26 Caffaggiolo. Dish, St. Francis. Late Soltykoff C.
- 27 Caffaggiolo. Dish, Lion of St. Mark, early date. Nesbitt C.

28 a



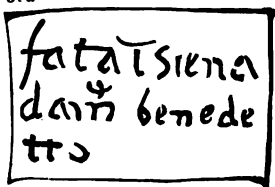
29 a



30 a



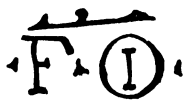
31 a



32 a



33 a



34 a

PISA

35 a



36 a



37 a

RAFAELLO
GIROLAMO
FECIT
DE L PO
M L
1630

38 a



TUSCANY—continued.

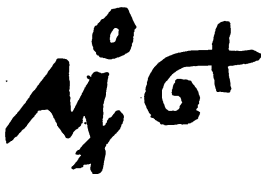
A.

- 28a Caffaggiolo? Circular dish, "bacile," circa 1480.
S. K. M.
- 29a Caffaggiolo? Ewer, with peacock's feather ornament. 1500-20. S. K. M.
- 30a Caffaggiolo? Fragment of plate, with shields. 1500-10. S. K. M.
- 31a Siena. Plate, Hermit with a skull. 1510-20. S. K. M.
- 32a Siena. Plate, St. James the Great, probably by Maestro Benedetto. S. K. M.
- 33a Siena. Plate, Mutius Scævo'a, probably by Maestro Benedetto. Henderson C.
- 34a Pisa. Vase, with arabesques on white ground, and serpent handles. Baron Alph. de Rothschild's C.
- 35a Manufactory unknown. Spice-box. Emblems of Cosmo de' Medici, created, 1569, Grand-duke of Tuscany. (Jacq.)
- 36a Montelupo. Mark, probably a wolf's brush. Piece of brown glazed ware. (Jacq.)
- 37a Montelupo. Tazza, with three figures of horsemen. S. K. M.
- 38a Montelupo. Dish. M. de Cluny.
A. di 16 di Aprile 1663 Diacinto Monti di Montelupo.
On a dish. S. K. M.

28

DON SIORSTO
I4X9

29



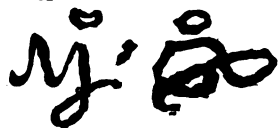
30

B²A
M²o
da ugiubio
1528

31

Matr: Gio:

32



33

M²E
1519

34

M²G
1519

35



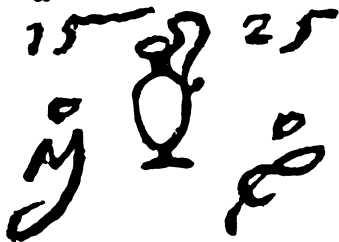
36

1527
M²Giozgio
T ugiubio

37

A di 25 di
otobre
1519
M² F

38



URBINO DUCHY.

A.

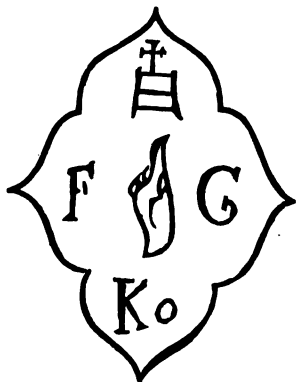
- 28 Gubbio. Mark ascribed to Maestro Giorgio. Coarsely painted and lustred dish, with the "Ecce Homo"; dated 1489. Sèvres M.
- 29 Gubbio. Maestro Giorgio. Lustred plate. S. K. M.
- 30 Gubbio. Maestro Giorgio. With signs, probably the mark of the owner. (F.) Aurora and the Hours, after Marco Antonio. Barker C.
- 31 Gubbio. Maestro Giorgio. Lustred plate, with half-length figure of St. John. Leroy-Ladurie C.
- 32 Gubbio. Maestro Giorgio's customary signature.
- 33 Gubbio. Maestro Giorgio, an unusual form. Plate. Late Baron de Monville's C.
- 34 Gubbio. Maestro Giorgio. Another variety. (Jacq.)
- 35 Gubbio. Maestro Giorgio. Splendid dish, Diana and her nymphs surprised by Actæon, with rich grotesque border. Specimen, perhaps the finest and of the best quality known. Sir Richard Wallace (late Baronne Parpart's) C.
- 36 Gubbio. Maestro Giorgio. Plates with arabesques. (Jacq.)
- 37 Gubbio. Maestro Giorgio. Another form of the g. (F.)
- 38 Gubbio. Maestro Giorgio. Fine dish, "The Stream of Life," after a print by Robetta. Fountaine C.

39

15 25



45



40



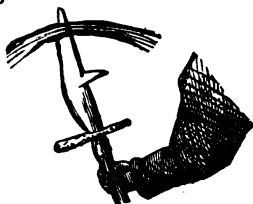
41



42



46



43



47



44

1537



URBINO DUCHY—*continued.*

A.

- 39 Gubbio. Maestro Giorgio. With merchants' signs or emblems, according to Jacq. of church dignitaries, or of pharmacies attached to religious establishments. On several pieces in B. M. and Henderson C.
- 40 Gubbio. Maestro Giorgio. With similar signs. Louvre.
- 41 Gubbio. Maestro Giorgio (Giorgio Andreoli). Lustred plate, St. Jerome seated in a rocky landscape. The painting ascribed by Mr. J. C. Robinson to Orazio Fontana. S. K. M.
- 42 Gubbio. Probably Maestro Giorgio. Given by Delange. Assigned by some to a Maestro Gillio.
- 43 Gubbio. Of the same character as M, 42. Abraham visited by the Angels. Louvre. Hercules and Antæus. Basilewski C. Also assigned to Maestro Gillio.
- 44 Gubbio. Probably posterior to Maestro Giorgio. (Jacq.)
- 45 Gubbio. Maestro Giorgio; dated 1518 Dish. B. M.
- 46 Gubbio. An arm holding a pike, the blade of which cuts a rainbow; dated 1515. Plate, the Sacrifice of Abraham. Formerly in the Bernal C.
- 47 Gubbio. Tazza, the Conversion of Constantine. Fortnum C.

48

1535
N

49

A°
N

50

N

53

D

51

NC

52

M

54

Rc

55

I.

56

F R
Λ Λ
1536

57

E H E

58

X

59

M.G.

60

D

61

N

62

M

62 a

B

63 a

P

64 a

C

65 a

R

66 a

C

URBINO DUCHY—continued.

- A.
48 Gubbio. Mark of the unknown artist who signed with an N (ascribed to Vincenzo or Maestro Cencio, Maestro Giorgio's son). Plate, John the Baptist's head in a charger. Louvre.
49 Gubbio. Mark of the same artist. (Jacq.)
50 }
51 } Gubbio. The same, given by M. Darcel.
52 }
53 Gubbio. Maestro Prestino. Louvre. Often signed, in full, PERESTINO. 1536. On a bas-relief, the Virgin and Child. (F.)
54 Gubbio. Probably a monogram of Prestino, formed of the two first letters of his name. Bowl, the Virgin and Child. Fontaine C.
55 Gubbio. Plate. Louvre.
56 Gubbio. Plate, Hercules and Cerberus. Louvre. Campana C. And nearly similar, Alpheus and Arethusa. S. K. M.
57 Gubbio. Plate, with Torregiani shield. (F.)
58 Gubbio, or Diruta? (F.) The Arabic numeral Four. Vase, in the form of a fir-cone; circa 1520. S. K. M.
59 Gubbio. Ascribed to Maestro Giorgio, but the initials of Mater Gloriosa. (Jacq.) Circular plaque with the sacred monogram. Sèvres M.
60 Gubbio. Circular dish. Two mailed horsemen. 1490–1500. S. K. M.
61 Gubbio. Plate, with female bust. B. M.
62 Gubbio. Plate, with half figure of a bishop. Cajani C., Rome.
62a to 66a. Castel Durante. Merchants' marks.

67a



68a



69a



70a

1508 adi 12 de setē
fatafu i Castel durat
Zoua maria bñ

71a

· S · B ·

72a

Abi xide
Oclober fece
1519

Ne la Butte
ga d'Sebastia
no d'Mar/oulo



75a

· E · F ·

76a

F · F ·

73a

CON · POL · DI · S · CASA

74a

1535

DE pico ET oirce
2

77a

1593

San. Luca
in Urbini p^{te} F^o

URBINO DUCHY—*continued.*

A.

- 67a Castel Durante. Drug-pot, St. Martin dividing his cloak with the beggar. (Chaffers.)
- 68a Castel Durante. Plate, the Rape of Helen. B. M.
- 69a Castel Durante, or Fabriano? Plate. S. K. M.
- 70a Castel Durante. Signature of "Giovanni Maria, vasaro." Fine bowl with grotesques and Della Rovere arms. Mrs. H. T. Hope.
- 71a Castel Durante. River deities, with landscape. (F.)
- 72a Castel Durante. Pharmacy jar. B. M.
- 73a Castel Durante? So attributed. On the cups of Loreto.
- 74a Urbino. Fortnum C.
- 75a Urbino. Plaque, with St. Paul. 1583. Franks C.
- 76a Urbino. Dish, Judgment of Paris; attributed to Flaminio Fontana. Correr M., Venice.
- 77a Urbino. Plate, St. Luke seated on an ox and holding an open volume. Fortnum C.
- Guido Fontana, Guido Durantino, Guido Merlingo or Merlino, were also artists of Urbino who signed their works.

63


da Urbino

69



64



70

1531.
f. X. A. R.
J Urbino.

65



65 b



71

66



72

f. X. A. R.
Rou:

73

67



74

F. D.
1543

68



URBINO DUCHY.—*continued.*

A.

- 63 Urbino. Nicola da Urbino. Fragment of a plate, from the Parnassus of Raffaele. Louvre. Sauvageot C.
- 64 Urbino. Nicola da Urbino. Plate, a king, David or Solomon, enthroned. Basilewski C.
- 65 Urbino. Orazio Fontana; so assigned by Passeri.
- 65b Urbino. Upon four vases, 26 in. high, Triumph of Galatea, and other classical subjects; resembling mark 65, but evidently of later date than Orazio Fontana.
- 66 Urbino. Orazio Fontana. Dish, Rape of the Sabines; date 1544. Cav. Saraceni, Siena. Similar mark on a tazza, Hunt of the Calydonian Boar. B. M.
- 67 Urbino. Orazio Fontana. Plate, St. Paul preaching at Athens. Fountaine C.
- 68 Urbino. Orazio Fontana. Nero ordering the assassination of his mother.
- 69 Urbino. Orazio Fontana. The Greek letter *phi* makes the monogram o f, or the initial f; the *delta*, probably for Durantino. Plate, Massacre of the Innocents. Louvre.
- 70 Urbino. Francesco Xanto Aveli da Rovigo. Plate, with mythological subject. S. K. M.
- 71 Urbino. Francesco Xanto. Plate, Deucalion and Pyrrha. Fountaine C.
- 72 Urbino. F. Xanto. Plate, the Discord of Italy. S. K. M.
- 73 Urbino. F. Xanto. Plate, the Storming of Goleta; inscribed "1541, *In Urbino nella botega di Francesco di Silvano.*" Formerly Marryat C.
- 74 Urbino. Francesco Durantino. Plate, the arrest of a cavalier. Fountaine C.

C

75

ACQ S

76



77

VR A

78

1349

79

*
A
F S

80



EIB
1594

81

F
•S.

82



83

ALF.
PE.
VRBIN.1
1606.8

84



85



URBINO DUCHY—*continued.*

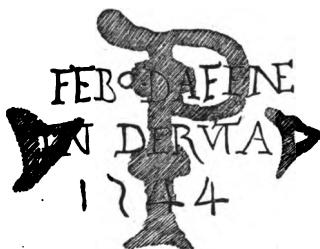
A.

- 75 Urbino. The Alpha and Omega united by a flourish and a v and s interlaced. Piece of the Gonzaga-Este service, painted by Nicola da Urbino. Rothschild C.
- 76 Urbino. Attributed by some to Luca Cambiasi. Plate, Diana and Actæon. Formerly Delange C.
- 77 Urbino. Tazza, St. Francis receiving the stigmata. Azeglio C.
- 78 Urbino. Signature unknown. (F.)
- 79 Urbino. Plate, St. Jerome plucking a thorn out of a lion's foot; dated 1542. Azeglio C.
- 80 Urbino. Ewer, with initials E F B. Rothschild C.
- 81 Urbino. Cup, the Judgment of Paris. (Jacq.)
- 82 Urbino. Initials of Gianmaria Mariani; 1542. Plate, the Baptism of Christ. (Jacq.)
- 83 Urbino. Alfonso Patanazzi. Plateau, Romulus receiving the Sabine women. S. K. M.
Vincenzio and Francesco Patanazzi were also artists of Urbino.
- 84 *Città di Castello*, near Perugia. Plateau, of sgraffiato or incised ware; 1520-1540. S. K. M.
Pesaro. Cup, Cicero expounding the law. *In la bottega d mastro Girolamo da le Gabice. In Pesaro*. Fortnum C.
Plate, Nymphs bathing, *fatto in Pesaro, 1542, in bottega di mo gironimo vararo iachomo pinsur* (Jachomo, son of M° Girolamo Lanfranco). University of Bologna M.

STATES OF THE CHURCH.

- 85 *Viterbo*. Plate, the Metamorphosis of Actæon; dated 1544. S. K. M.

86



87



88



89



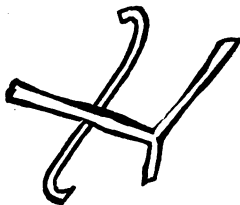
90



91



92



93



94



95



96



STATES OF THE CHURCH—*continued*.

- A.
- 86 *Diruta*.* Plate, Apollo and Daphne. Baroness S. de Rothschild's C.
- 87 *Diruta*. Tazza in blue camaïeu, Diana at the Bath. Cluny M.
- 88 *Diruta*. Plate, figures under a tree. S. K. M.
- 89 *Diruta*. Plate, the death of Zerbino. Palliser C.
- 90 *Diruta*. Plateau; so ascribed by M. Darcel. Louvre.
- 91 *Diruta*. "*El frate pense*." Plate, Alexander and Roxana. Dutuit C.
- 92 *Diruta*. Dish, so ascribed. (F.) B. M.
Bagnorea, near Perugia. Cistern. "*Francesco Durañño, Vasaro. A. mote Bagnolo a Peroscia, 1553*." Fountaine C.
Bagnorea. Dish. "*Io Silvestro Dagli Otrinci Da Deruta. Fatto in Bagniorea, 1691*." S. K. M.
- 93 *Fabriano*. Plate, the "Madonna della Scala," after Raffaello; dated 1527. Basilewski C.
- 94 *Rome*.† Vase, with grotesques on a white ground. Fortnum C.
- 95 *Rome*. Companion vase. Fortnum C.
- 96 *Rome*. Plate, the Expulsion from Eden. Mrs. Lockwood.

* *Diruta*. Plateau with flowers. "1771, *fabrica di maiolica fina da Gregorio Caselli in Deruta*." (Jacq.)

† G. VOLPATO. ROMA. impressed in the clay, on figures and vases of fine terraglia or white glazed earthenware, and also on porcelain biscuit; circa 1790.

97



104



105



98



106



107



99



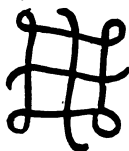
100



108



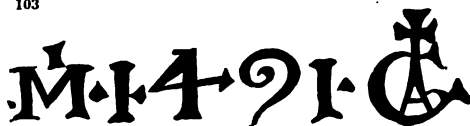
101



102



103



THE MARCHES.

A.

- 97 *Faenza*. Typical marks of the works of the Casa Pirota. Plateau, Judgment of Paris, 1527, in centre, and mark twice given. Napier C.
- 98 *Faenza*. Casa Pirota. Cup, the Parnassus of Raffaele. Baron Gust. de Rothschild's C.
- 99 *Faenza*. Casa Pirota. Of frequent occurrence.
- 100 *Faenza*. Casa Pirota. Plate. S. K. M.
- 101 *Faenza*. Casa Pirota. Plate, Adoration of the Shepherds. S. K. M.
- 102 *Faenza*. Casa Pirota. Plaque, Christ bearing His cross. S. K. M.
- 103 *Faenza*. Casa Pirota.* Probably monogram of "Mater" or "Maria Gloriosa." Plaque with the sacred monogram, S. K. M.
- 104 *Faenza*. On a piece unknown. (F.)
- 105 *Faenza*. Plate, Centaur tied to a column. Mr. Cook, from Barker C.
- 106 *Faenza*. T. B. Plate, Apollo and Marsyas. B. M.
- 107 *Faenza*. T. B. Plaque, the Resurrection. S. K. M.
- 108 *Faenza*. T. B. combined with the letters V L and Q. Tile pavement, dated 1570, in the church of St. Sebastian, Venice. (Chaffers.)

* "*Fato in Faenza in oaza Pirota*." Plate, the Coronation of the Emperor Charles V. University of Bologna M.

109 a



112 a

MDXX
XIII
FATNAN
ASIVS
>B< >M<

110 a



113 a



111

MFF

114 a

AA

115 a

Fnnius raynerius F.F. 1575

THE MARCHES—continued.

A.

- 109a Faenza. Casa Pirota. Similar to the rebus adopted by the painter Garofalo. Basilewski C.
- 110a Faenza. Casa Pirota. Bowl. B. M.
- 111a Faenza. Casa Pirota. Plateau. Cajani C.
- 112a Faenza. Plate, allegorical subject. Baldasara Manara. M. P. G.
- Baldasara Manara's* signature on a cup, Triumph of Time, Fortnum C.; and also on a plaque, a warrior on horseback. B. M.
- 113a Faenza. Same bottega as 106, 107, 108. Idolatry of Solomon. Museo Correr service, Venice.
- 114a Faenza. Plate, St. George and the Dragon. S. K. M.
- 115a Faenza. Plate, Baptism of our Saviour. The artist's name. Louvre.

109



110



111



112



113



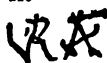
114



115



116



117



118



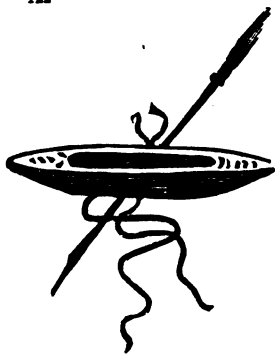
119



120



122



121



THE MARCHES—continued.

A.

- 109 Faenza. Plate, Samson pulling down the pillars of the temple. Formerly Marryat C.
- 110 Faenza. Plate, dated 1583, with portrait. Franks C.
- 111 Faenza. Plate, St. Jerome. Henderson C.
- 112 Faenza or Caffaggiolo (?). Dish with shield. S. K. M.
- 113 Faenza. Plate, dated 1525, Diana and Actæon. Fountaine C.
- 114 Faenza. Plate, female satyr and child. Fountaine C.
- 115 Faenza. Gadrooned cup. (Jacq.)
- 116 }
 117 } Faenza. Pieces. Sèvres M.
 118 }
- 119 Faenza. Plate, St. Jerome. Fountaine C.
- 120 Faenza. Signature of "Giovano Brama di Palermo, 1546 in Faenza." Piece, the Descent from the Cross. Sigmaringen M. Cited by Jacq. as doubtful.
- 121 Faenza. Tazza, (Delange.)
- 122 Forlì. So ascribed by J. C. Robinson. A weaver's shuttle and distaff. Plaque, dated 1523, the Temptation. Napier C.
- Forlì. Large plate, Christ among the Doctors, inscribed, "*i la botega d m^o iero da Forli.*" S. K. M.
- Forlì. Small plate, with Gothic B crossed by a "paraphe." (F.)
- Forlì. Bowl. "*Leuchadius Solobrinus, 1564.*" University M., Bologna.

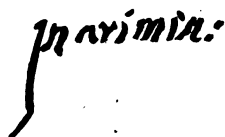
123



125



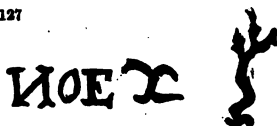
126



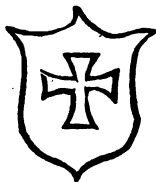
124



127



128



129



132



133



134



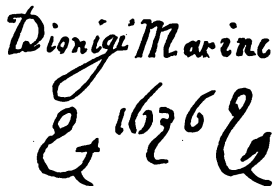
130



131



134a



THE MARCHES—continued.

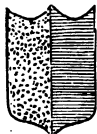
A.

- 123 Forlì. Plate. Basilewski C.
 124 Forlì. Plateau for an ewer; circa 1509. S. K. M.
 125 *Ravenna*. Plate, Amphion borne by dolphins. Baron C. Davillier's C.
 126 *Rimini*. Plate, the Fall of Phaethon. B. M.
 127 Rimini. Plate, the Deity appearing to Noah. The letter z, or x, and twisted, leafless branch, are probably a rebus on the painter's name, Zampillo.

VENETIAN STATES.

- 128 *Venice*. Inscribed, "*In Venetiam Cōtrada di S^o Polo, in botega di M^o Lodovico.*" Dish, covered with interlaced branches of oak; 1540–1545. S. K. M.
 129 *Venice*. A triple boat anchor or grapnel; A. R. G. G.
 130 *Venice*. Grapnel with A. F. G. G. Sèvres M.
 131 *Venice*. c. R. G. Plate, Judith and Holofernes. Belward Ray C., S. K. M., and R. Holland C.
 132 *Venice*. A. F. Plate, Bertolini manufacture, 1753–1763. S. K. M.
 133 *Venice*. J. G. Plate of Venetian character. Captain Langford's C.
 134 *Venice*. c, formed like a fish-hook, on a fountain. Cluny M.
 134a *Venice*. Dionigi Marini.
Venice. Dish with white decoration on grey ground. "*In Venetia a S^a Barnaba. In Botega di M^o Giacomo da Pesaro. 1542.*" (F.) Also "*Io Stefano Barcello Veneziano Pinx.*" (F.)
 CANDIANA 1620. Plate. Sèvres M. Uncertain locality.


135



136



138

Antonia Terenzi
in

Bassano

137



139

B^o Tercij

 Bassano.

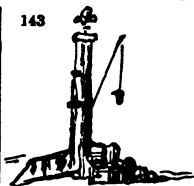
141



142

1564
+

143



140



144



145



146



147



148



149



150



151



152



159

Jean-gony

VENETIAN STATES—*continued.*

A.

- 135 *Cornaro*. Plate with arms of the Cornaro family.
Count de Liesville's C.
- 136 *Treviso*. Plate, arabesque border. Addington C.
- 137 *Bassano*. Uncertain whether attributable to Bassano
only; the Terchi family worked also at Naples, San
Quirico, and Siena.
- 138 Bassano. Plate, Lot escaping from Sodom. Louvre.
- 139 Bassano. Plate with landscape. (Jacq.)
- 140 *Verona*. Plate, Clemency of Alexander; "1563 *a di 15*
genaro Giv. Giouani Batista da faenza In Verona."
Bernays C.
- 141 *Padua*. Disk, Virgin and Child with Saints. Padua M.
- 142 Padua. A cross, typical mark. S. K. M.

STATES OF GENOA.

- 143 *Genoa*. A lighthouse.
- 144 Genoa. So attributed by M. Demmin.
- 145 *Savona*. City arms, gules, pale and chief argent,
charged with an eagle nascent sable.
- 146 Savona. Same shield with cypher. (Jacq.)
- 147 Savona. Initials of Gian Antonio Guidobono. (Jacq.)
- 148 Savona. A later mark. Plate. Reynolds C.
- 149 Savona. Solomon's knot. Pepper-caster. S. K. M.

PIEDMONT.

- 150 *Turin*. Escutcheon, in blue, of Charles Emanuel; 1638.
- 151 Turin. Escutcheon of Victor Amadeus; King, 1713.
- 152 Turin, or Genoa. Trumpet with cross of Savoy.
Diamond C.
- 153 *Maurienne*. Dish with blue decoration. (Jacq.)

154

Mila^o


160

Lodi


161

•N.

155

Milano
 $F \frac{4}{2} C$

162

^{ue}
 No: 
 G B A B:

156

Milano $F \frac{1}{2} C$

163

S. I. G
 1750

164



157

⁷
 L. L.
 Mil^{no}

165

GG
 pesaro

158

ff^{ic} Treccia

166




 (1723)

159

M
 Lodi 1764

LOMBARDY, ETC.

A.

- 154 *Milan*. Piece painted with bouquets. Bordeaux M.
 155, 156 *Milan*. "Felice Clerice"? 1747. Tureen painted in the Chinese style. Reynolds C.
 157 *Milan*. Initials of Pasquale Rubati. Oriental style.
 158 *Milan*. Service, Dresden style. (Jacq.)
Pavia. Graffito dish, dated 1694, inscribed PRESBYTER ANTONIVS MARIA CVTIVS. S. K. M.
 159 *Lodi*. Chinese style. Dish, dated 1694. Reynolds C.
 160 *Lodi*. Initials A. C. M. (Jacq.)
 161 *Treviso*. Ewer. (Jacq.)
 162 *Le Nove*, near Bassano (Venetian States), founded 1767 by G. B. Antonibon. Tureen. S. K. M. 1802-1825, the works were let to Baroni.
 163 *Le Nove*. Piece with fruits in relief. (Jacq.)
Le Nove. *Fab^a Baroni Nove*. Splendid vase, Alexander and the family of Darius. Reynolds C.
Le Nove. C.E.M.F. 1791. Basin with pastoral figures.
 164 *Siena* (Tuscany). Probable initials of Campani. (Jacq.)*
 165 *Pesaro* (Urbino Duchy). Marks of Casali and Caligari, who set up a workshop, 1763, with Pietro Lei.†
 166 *San Quirico* (Urbino Duchy). Arms of the Chigi family. Plate, dated 1723. S. K. M.
Urbino. "*Fabrica di Maiolica fina di Monsieur Rolet in Urbino, 1773.*" On a sliding pillar lamp. S. K. M.
 ESTE, 1783. Statuettes. Schreiber C. Also on porcelain.

* A plate, the Creation of the Stars, B. M., is signed, "*Ferdinando Campani Senese dipinse, 1733.*"

† A stand for a bowl, Fortnum C., is inscribed, "*C. C. Pesaro, 1795. P. P. Lj. (pinse P. Lei).*"

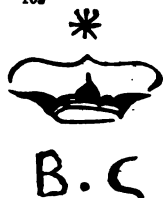
167



168



169



170



171



173

del Vecchio
N.

174

FD.V
N

175

GG

176

HF
H F

177

S.P.

172



E

178

Lvc. Ant. Ciani P.
1733

179

Liborins Gr. P.

NEAPOLITAN STATES.

A.

- 167 *Naples*. Colossal vases with subjects, one inscribed,
"Paulus Francus Brandi Pinx."
- 168 *Naples*. Smaller vases of similar style. Miraculous
 Draught of Fishes, and Christ in the Garden.
- 169 } *Naples*. Same, closed crown with star.
 170 }
- 171 *Naples*. Same, traversed by a palm-branch. The
 above five marks from Jacq.
- 172 *Naples*. Capo di Monte, established 1736, by Charles
 III. *Carlo Coccorse*. Dish with battle-piece; on
 the horse-trappings the crowned double c. Pro-
 bably of this manufacture. Castellani C.
- 173 *Naples*. "*Ferdinando del Vecchio Napoli*" impressed
 on wares of Etruscan pattern. Palliser C.
- 174 *Naples*. Same name. Tea-pot with modern figures.
 Reynolds C.
- 175 *Naples*. Brothers Giustiniani; name impressed. Wares
 of Etruscan pattern. Sometimes name in full, with
 a vase between the letters IN.
Naples. "*Giovanni Mollica*" impressed on statuettes
 and copies of Greek vases.
- 176 *Naples*. Tea-cups and saucers. Bohn C.*
- 177 *Castelli*. Saverio Grue,† died 1755. Plaque. (Jacq.)
- 178 *Castelli*. Plaque with landscape and ruins. (Jacq.)
- 179 *Castelli*. Liborius Grue, died 1776. Bowl and cover.
 S. K. M.

* Mr. Fortnum assigns to these cups an Austrian origin.

† There were numerous artists of the Grue and Gentili family.

180

1634
3D.M.

181

A.D.P. AC.

182

B. S. 1760.

183

F.F.

184

F.5 F

185

†
O
G

186

GG. GGL
‡

187

I. G. S.

188

L  P

189

P. G.
1638

190

P.R. NP
3

191

VH

192

VHj3-

193


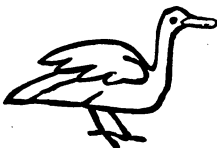



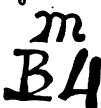
























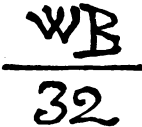
W.
DA

194



UNKNOWN MARKS.**A.**

- 180 Cup, with fruits in relief.
- 181 Circular tub, decorated inside with flowers, Moustiers style, and fishes swimming at the bottom; on the outside are arabesques, Rouen style.
- 182 Vases covered with ovolos in relief and with twisted handles, polychrome decoration.
- 183 Dishes and plates, Milanese style, chrysanthemopæonian.
- 184 Services, perhaps from the same locality, style of the Rose family.
- 185 Plate of fine ware, Sino-French decoration in blue, yellow, and pale green.
- 186 Purse-shaped vase with lid, having in relief floriated branches.
- 187 Large bottles, citron yellow ground.
- 188 Pieces in relief; polychrome decoration, in which a bright lusted green and an intense gold red predominate. The colour and style of the subjects indicate Italian make.
- 189 Drug-pots, blue ground with brown arabesques, trophies, escutcheoned medallions.
- 190 Service of fine ware, decorated in violet camaïeu, with flowers, birds, and insects.
- 191 Cup, Chinese decoration outside, roses within, encircling Watteau dancing figures, heightened in gold.
- 192 Teapot of rocaille form with reliefs; decorated with bunches of tulips, in blue heightened with gold.
- 193 Flower-pots with mask handles; blue decoration, ornaments and bouquets at set distances.
- 194 Incorrectly assigned to Savona. Plate, with cavalier in the costume of Louis XII.

1 	2 	3 	4 		
5 	6 	7 	8 	9 	
10 	11 	12 	13 	14 	15 
16 	17 	18 	19 	20 	21 
22 	23 	24 	25 	26 	
27 	28 	29 	30 	31 	

RENAISSANCE.

B.

- 1 Escutcheon. Dish of glazed earthenware, dated 1511; probably from Brittany. (Jacq.)
- 2 *Poitou*. Under a vase, the Goose of Thouars, alluding probably to the Lords of Oiron. (M. Fillon.)
- 3 *Avon* (Seine-et-Marne, Ile de France), near Fontainebleau; circa 1608. This mark occurs on the Nurse, Samaritan woman, and some other figures, formerly ascribed to Palissy, but now attributed to Avon. Sèvres M.

NORMANDY.







Rouen. Two tiled pictures from the château of Écouen, by Masseot Abaquesne, are inscribed A ROUEN . 1542. H. R. H. the Duc d'Aumale's C.

- 4 to 31 Rouen. On pieces in the radiating style with mantlings (lambrequins), baskets and wreaths of flowers; in blue, blue and red, and polychrome.

32	33	34	35	36
DD	DV	MD	LR	MF
37	38	39	40	41
MS	H	M	Mo	Mo
42	43	44	45	46
A	CO	B	D	dieuf
47	48	49	50	51
dieuf	DL	L	GE	Gi
52	53	54	55	56
n2#	Gm	Gm	G5	G5
57	58	59	60	61
h	HC	HA	HT	MD
62	63	64	65	66
MD	LR	PC	PG	R:D 1765

*NORMANDY—continued.***B.**

- 32 to 37 Rouen.** Style with mantlings, wreaths, and baskets in blue, heightened with black.
- 38 to 42 Rouen.** Style, same polychrome decoration, with copper green.
- 43 to 66 Rouen.** Style, "à la corne," or cornucopia, bright polychrome.
- (46, 47) Rouen.** Signature of the artist Dieul, who adopted the cornucopia style.

67 	68 BB	69 DB	70 	71 GA	72 GD
73 G3	74 h	75 ·I·I	76 MF	77 M	78 MV
79 P·A·T 1776	80 P·G	81 P·G	82 P·D	83 RD	
84 Ro	85 S3	86 W Gt	87 V	88 	
89 	90 3·R·	91 ◆ GN ◆ ◆ I733 ◆	92 	93 	
94 faitt a Rouen 1647			95 M ^{rs} Guillibeaux		
96 Borne Pinxit Anno 1738			97 va uasseur a Rouen		

NORMANDY—*continued*.

B.

- 67 to 91 Rouen. Same style, decoration in which citron yellow predominates, and where the products of Rouen and Sinceny become confounded.
- 92 Rouen. On some ordinary pieces.
- 93 Rouen. So attributed, but the fleur-de-lis mark is also claimed by Lille and Marseilles.
- 94 Rouen. Early fabrication of Edme. Poterat.
- 95 Rouen. Guillebeaux; *circa* 1720. Service with the Montmorency arms.
- 96 Rouen. Claude Borne. Dish with the Four Seasons.
- 97 Rouen. Vavasseur; *circa* 1749.











A ROUEN 1725 PEINT PAR PIERRE CHAPELLE.	}	Signature on two monumental spheres, exhibited at Paris 1867, perfect specimens of the manufacture.
---	---	---

ARTOIS.

Desvres (Pas-de-Calais). 1732. Dupré Poulaine, marked D. P. and *Desvres*.

Saint Omer (Pas-de-Calais) 1751. Louis Saladin.

On a Tureen. { *Saint Omer*
 1759.

98	99	100	101	102	103
B	B	Lille	B FB B	D2	$\frac{D}{14}$
104	105	106	107	108	109
lille	P		L		
110	111	112	113		
	S.  A	 A	 a b		
114	115	116	117		
L			SP 		
118	119	120	121		
SCEAUX.	OP	B. R.	S ^t C T		
122	123	124	125		
SÈVRES.	S	S. pelleret	S. c. y.		

FLANDERS.



















Lille (Nord). 1696, Jacques Febvrier (†1729).

B.

- 98 to 100 *Lille*. François Boussebart, his successor.
101 *Lille*. Probably Febvrier and Boussebart.
102, 103 *Lille*. Barthélemy Dorez, who founded another manufactory when *Lille* was in the hands of the Dutch (1709–15). His grandson signed N. A. DOREZ, 1748.
104 *Lille*. Probably during the Dorez period, 1788.
105 *Lille*. Probably Petit, successor of Boussebart.
106 *Lille*. Attributed to *Lille*.
107 *Valenciennes* (Nord). Circa 1735. Louis Dorez, son of B. D. of *Lille*. His initials.
108 to 112 *St.-Amand-les-Eaux* (Nord). Pierre Joseph Fauquez, of Tournay. His initials.

ILE DE FRANCE.

- 113 *a, b Paris*. Cypher adopted by Claude Réverend; 1664.
114, 115 *Paris*. Faïences resembling those of C. Réverend.
116 *Sceaux* (Seine). 1750, J. Chapelle; let to Jullien and Jacques, 1763; sold to Glot, 1772. His mark, having as patron the Duke de Penthièvre, high admiral of France.
117 *Sceaux*. s. p. for *Sceaux-Penthièvre*.
118 *Sceaux*. Mark at the beginning of the Revolution.
119 *Sceaux* or *Bourg-la-Reine*. Uncertain whether either.
120 *Bourg-la-Reine* (Seine). Jacques and Jullien; 1774.
121 *St.-Cloud* (Seine-et-Oise). Mark of Trou.
122 *Sèvres* (Seine-et-Oise). Impressed on plates, Reynolds C.
123 *Sinceny* (Aisne). 1734. Usual factory mark.
124 *Sinceny*. Signature of Pellevé, first director.
125 *Sinceny*. A rare signature.

126	127	128	129	130	131	
J.A	Aj	A ₃	A.v.	LA	Ag	
132	133	134	135	136	137	138
M.	Ar	M.				+
139	140	141	142			
	CH					
143	144	145	146			
						
147	148	149	150			
						
151	152	153	154			
						

CHAMPAGNE.

B.

- 126 to 131 *Aprey* (Haute-Marne). 1740–50. Factory mark A. P., accompanied with that of Jarry and other artists.
- 132 *Mathaut* (Aube). 1749. Mark in blue. (Jacq.)

LORRAINE (NOW GERMANY).

- 133, 134 *Niederviller* (Meurthe). 1754; by Jean Louis Baron de Beyerlé. 1780–93, General Count Custine, proprietor, with Lanfrey, director. Beyerlé's initials.
- 135 to 137 *Niederviller*. Count Custine's initials.
- 138 *Niederviller*. Peasant figures. Reynolds C.
- 139 *Sarreguemines* (Meurthe). 1770. Paul Utzchneider, LUNÉVILLE. On figures of animals, natural size.

ALSACE (NOW GERMANY).

- 140 *Strasburg*. 1709. Charles Hannong. His mark.
- 141 to 143 *Strasburg*. His son, Paul Antoine Hannong, partner with his brother, Balthasar, 1732; alone 1737; left for the Palatinate, 1754; † 1760.
- 144 to 146 *Strasburg*. Joseph Adam, son of Paul A., resumed the works; 1760 ceded them to his brother, Pierre Antoine; works ceased 1780.
- 147 *Hagenau*. 1696. Balthasar Hannong? 1737–1752.

BURGUNDY.

- 148 *Premières* (Côte-d'Or). 1783. Mark of the founder's grandson, Dr. J. Lavalley. Plate, in blue camaïeu. Palliser C.
- 149 *Meillonas* (Ain). 1740–1750. Madame de Marron.

PROVENCE.

- 150, 151 *Varages* (Var). 1740. Moustiers style. (Marryat.)
- 152 to 154 *Tavernes* (Var). 1760–1780. Sieur Gaze, director.

155 Q.	156 A. Q.	157 eG	158 PQ	159 Qsc	160 JQ
161 QA	162 RQ	163 Q59	164 BQ	165 BQ	
166 BQ	167 QP	168 FQ	169 BQ	170 Q. f	171 Qic.
172 fQ +....	173 <u>Q.O. (m)</u>	174 *J+Q+	175 Qs	176 MQ	
177 ANf	178 AQ	179 AB.f	180 AE		
181 pf	182 f.	183 fi	184 ef	185 Fe	
186 A	187 f ^d	188 F ^d	189 S	190 M.C.	
191 M.C.A 1750.J.A	192 P.F.	193 F.P	194 •oy		

PROVENCE—continued.

Moustiers (Lower Alps). 1686–1728, Pierre Clerissy ; succeeded by P. Clerissy II., ennobled 1743 ; succeeded 1747 by Joseph Fouque.

B.

155 *Moustiers*. Mark incorrectly ascribed to Joseph Olery.

156 to 160 *Moustiers*. Pieces, with caryatides.

161 *Moustiers*. Blue pieces ; Rouen style.

162 to 168 *Moustiers*. Mythological subjects of various colours.

169, 170 *Moustiers*. Pieces, with wreaths and bouquets and many of the above monograms.

171 to 176 *Moustiers*. Pieces with grotesques.

177 to 179 *Moustiers*. Cyphers unexplained.

180 *Moustiers*. Combined with pieces marked 177–179.

181 to 184 *Moustiers*. Pieces in blue camaïeu.

185, 186 *Moustiers*. Probable signature of Fouque.

187, 188 *Moustiers*. Féraud, potter.

189 to 194 *Moustiers*?

* The names SOLIVA, MIGUEL VILAX, F. GRANGEL, and CROS, occur in pieces executed by Spanish artists, either at *Moustiers* or at Alcora (Valencia).

195



196



197



198



199



200



201



202



203



204



205



206



207



208



209



210



211

J. Boulevard & Neuen
1622

212

DLF
1636

213



214

KB
1689

215

H.B
1689

218



220



222

de conrad
A NEUERS

216

E. Borne
1689

219



221



217

F.R. 1734

de Comade
a neuers

PROVENCE.

B.

- 195 to 197 *Marseilles* (Bouches-du-Rhône). Fleur-de-lis, said to be the mark of Savy after the visit of the Comte de Provence, 1777.
198 to 201 *Marseilles*. Joseph Gaspard Robert.
202, 203 *Marseilles*. Veuve Perrin. 1697. A. Clerissy.
204 *Marseilles*. Attributed to Antoine Bonnefoy.
205 *Marseilles*. Attributed to J. Fauchier.

SAINTONGE.

- 206 *Marans* (Charente-Inférieure), 1740–1745. Sieur Jean Pierre Roussencq; † 1756. His initials.
207, 208 *Marans*. Initial letter of the place. (Jacq.)

BRITTANY.

- 209 *Rénac* (Ille-et-Vilaine). Probable mark. (Jacq.)

ORLÉANOIS.

- 210 *Orleans* (Loiret), 1753. Gerault Dauraubert. An o crowned; only one example known. (Jacq.)

NIVERNAIS.

- 211 *Nevers* (Nièvre). Earliest known signature.
212 *Nevers*. Denis Lefebvre.
213 *Nevers*. Jacques Bourdu, 1602–1606.
214, 215 *Nevers*. Henri Borne. Statuettes.
216 *Nevers*. Étienne Borne. Statue of St. Stephen.
217 *Nevers*. François Rodriguez.
218 *Nevers*. Assigned to Jacques Seigne, 18th cent.
219 *Nevers*. Nicolas Viodé or Nevers.
220 *Nevers*. Dish of Italian form.
221 *Nevers*. Three mullets; from the Conrade arms.
222 *Nevers*. Dominique Conrade the Third, 1650–1672.

223

chollet fêtit ¹⁷⁴¹ de moulain
estienne mogdur

224

A. + Limoges +
Le 18^{me} may
J74J

225



226

avisseau.
atour
1855

227

A.C
A



230

AN

233

R

228

ALEX. 1724

231

A
P.

234

CD
CABRI
1762

229

J. Alliot

232

A
P

235

CB

BOURBONNAIS.

B.

- 223 *Moulins* (Allier) resemble Rouen. Probably the names of the painter and modeller. On a statue of St. Roch.

LIMOUSIN.

- 224 *Limoges* (Haute-Vienne). 1737, Sieur Massié. Allegorical dish; Moustiers style. Limoges M.

AVIGNON.

- 225 *La Tour d'Aigues* (Vaucluse). Manufactured previous to 1773. Mark on a cruet stand; Moustiers style.

TOURAINÉ.

- 226 *Tours* (Indre-et-Loire). Signature of Avisseau, the imitator of Palissy; died 1861; his son signs with a monogram.

UNKNOWN MARKS ON FRENCH EARTHENWARE. (Jacq.)

- 227 Dish; Marseilles style.
228 Barber's basin, with border, in which violet and a pale yellow predominate. Rennes?
229 Bas-relief of the death of Christ.
230 Cream-pot with yellow ground.
231 Large vase heightened with blue, the lid surmounted by a pine-apple.
232 Southern style.
233 Faïence with yellow ground.
234 Sauceboat with polychrome flowers.
235 Cruet of Italian form, the handle formed of serpents.

236

C.
S.

237

D

238

F

239

F.C- 1661

240

F.C. S.C.

241

F.E.

242

F.S.

243

GAA

244

“Fait par GDE, A^{no} 1761.”

245

GDG
1780
 $\frac{2}{2}$

246

J. Yarnet
1696

247

H

248

HE

249

H G i

250

H

251

S
H

252

II.

253

J

254

B

255


 Leger.

256

Leieune
1730

257

A.R. S

258

R

259

M

UNKNOWN MARKS.

B.

- 236 Dishes with bouquets; Strasburg style.
 237 Plates of a heavy, red paste; floral decoration.
 238 Cask upon its stand, with a Bacchus astride.
 239 Large dish; Marseilles style.
 240 Pot, ornamented with birds and flowers; Rouen style.
 241 Plate, ~~very white enamel~~, with painted flowers.
 242 Table fountain; Rouen style.
 243 Fountain with arabesques in dark blue. Poitou.
 244 Plateau with open border, bouquets; Strasburg style.
 245 Covered cup and stand; Pompadour decoration.
 246 Dish with bouquets; Franco-Dutch style.
 247 Baskets decorated with sprigs, royal arms in centre.
 248 Bénitier with three fleurs-de-lis on the top; openwork panel and basin in polychrome colours.
 249 Incense-burner with bouquets in coloured relief.
 250 Faïences, of floral decoration, in bright enamels; style of Aprey.
 251 Thick, heavy plate, with Chinese decoration.
 252 Dish with wreaths and grotesques; Moustiers style.
 253 The Flagellation; coarse design in blue upon white.
 254 Plates in violet, with grotesques and flowers.
 255 Dish; Strasburg style; flowers delicately painted.
- 256 Basin with two handles, with this legend: { M
Jeanne
André,
1750
- 257 Moustiers?
 258 Dish with mythological subjects; Moustiers style.
 259 Plaque; Delft style.

260

NICOLAS H.V
I738

261

OIP/ OP

262

OS

263

I+R+PAIVADEAVf
I643

264

PB

265

P

266

P₊

267

P

268

6P

269

T

270, 271

PO

272

P.R.

273

 $\frac{PV}{3/2}$

274

R

275

R

276

R.B
F

277

RL

278

R.M.
f

279

S. G. h.

280

S
N

281

T.C.E
I793 an 41

282

VM

283

 $\frac{W}{2}$

284

W

285

W
H









286

P.
P.

UNKNOWN MARKS—*continued.*

B.

- 260 Long basket? Rouen style, with Chinese figures.
- 261 Pieces of fine faïence, with reliefs.
- 262 Soup tureen; Marseilles style; decoration of bouquets.
- 263 Dish; Italian style; with arabesques and the Massacre of the Innocents, after Marcantonio.
- 264 Vase in fine faïence of complicated form, with wreaths of flowers, masks, &c., in relief.
- 265 Cream-pot decorated with bouquets in bright tints.
- 266 Cream-pot with similar decoration.
- 267 Soup-tureen surmounted by an apple; floral decoration.
- 268 Fountain with wreaths and polychrome bouquets.
- 269 Thick and heavy faïence in pale colours, with bouquets.
- 270 Dishes of fine faïence decorated with floral arabesques.
- 271 Faïence with grotesques in imitation of Moustiers.
- 272 Jardinières, with violet bouquets and butterflies.
- 273 Four-lobed compotier, blue decoration.
- 274 Thick dishes decorated with yellow flowers.
- 275 Plate decorated in the Sinceny style.
- 276 Plate with decoration; Marseilles style.
- 277 Lobed plate with flowers; Lorraine style.
- 278 Bowl of thick faïence, polychrome decoration.
- 279 Service in fine faïence, with subjects Southern.
- 280 Dish impressed, brown and green ornaments. 1629.
- 281 Pot decorated with characters from Italian comedy.
- 282 Plateau; wreaths, &c., heightened with blue.
- 283 Soup-tureen, with bouquets and flowers; Rouen style.
- 284 Compotiers; bouquets; Strasburg style.
- 285 Cruet-stand, with a vessel floating upon the sea.
- 286 Night-lamp with mask handles.

1 6*	2 ✱ 	3 ✱✱ G	4 <u>CCC</u> C.R,	
5 ·IM	6 HP	7 B	8 B. L	
9 	10 	11 GA	12 i	13 F i677
14 F 1.6.8.0	15 R G	16 MD S1007 1720	17  G	
18 127 DC V	19 V. GH 160 524	20 	21 R	22 SE 50
23 SE 24	24 	25 D 	26 PVM 48	27 

BELGIUM.

C.





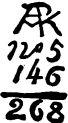








- 1 to 3 *Tournay*. P. J. Fauquez. Sold in 1648 to Peter-ynck of Lille. Marks probably of Peter-ynck.
- 4 *Tervueren*, near Brussels. Charles IV., duke of Lorraine, circa 1720. Piece with the Lorraine arms. Brussels M.
- 5 *Malines*. Mark so attributed. (Jacq.)
- 6 *Bruges*. 18 Cent. Henri Pulinx; fine faïence. E. Dullaert C.
- 7 *Luxemburg*. 1767. The Brothers Boch at Sept Fontaines. Their mark before the French Revolution.
- 8 *Luxemburg*. Subsequent mark, stamped.
- 9, 10 *Luxemburg*. White embossed service. Palliser C.

UNKNOWN MARKS ON PIECES OF FLEMISH ORIGIN.

- 11 Carp in natural colours, part of a table service.
- 12 Pigeons, painted in bright colours. Brussels?
- 13 Stove, blue decoration, in the Chinese style.
- 14 Cage in faïence, resembling in form a Flemish house.
- 15 Centre-pieces, decorated in the Rouen style.
- 16 Teapot, blue decorations; Rouen style.
- 17 Large dish, decorated in the Rouen style.
- 18 Comfit-box, in blue, with bouquets of flowers.
- 19 Jar in greyish faïence, rich decoration in bright colours.

HOLLAND.

- 20 *Amsterdam*. 1780–1783. Hartog v. Laun. His mark.
- 21 *Delft*. Samuel Piet Roerder.
- 22, 23 *Delft*. Suter van der Even. 1580.
- 24 *Delft*. Also assigned to him.
- 25 *Delft*. Ewer of brilliant Nevers blue. Fortnum C.
- 26 *Delft*. Pair of cows. Palliser C.
- 27 *Delft*. Dish with Bacchanalian subject, in blue camaïeu. Palliser C.

28 MP 0 9	29 DAW 2	30 pauw	31 I D M	32 
33 	34 	35 	36 	37 HK
38 ES	39 *Portuijn	40 W V D B	41 *IB	42 *DB
43 *130	44 	45 	46 I D A	47 
48 Roos	49 	50 	51 	52 WD
53 	54 DEX "	55 Z:DEX. 	56 I H D	


c.

HOLLAND—continued.

- 28 *Delft*. 1639. Manufactory at the sign of *De Metaale Pot* (The Metal Pot). In 1764 it had become the property of Pieter Parce; mark a contraction of the sign.
- 29 to 31 *Delft*. 1651. *De Paauw* (The Peacock). The first mark (M. 29) a simple contraction. Later the name in full: Jacobus de Milde, 1764 (M. 31).
- 32 *Delft*. 1675. Mark deposited by Martinus Gouda, but not known.
- 33 *Delft*. 1680. Mark deposited by Q. Kleynoven.
- 34 *Delft*. 1680. Mark deposited by Cornelius Keyser, Jacobus Pynaker, and Adrian Pynaker, not known. Probably modified to marks 35, 36. The fine "gilded" *Delft*, type of the most remarkable products of Holland.
- 37 *Delft*. 1680. Mark deposited of Jan Jansz Kuylick.
- 38 *Delft*. 1680. Mark of Johannes Mesch (not known).
- 39, 40 *Delft*. 1691. *T^e Fortuyn* (The Fortune). 1764, the widow of Pieter van der Briel signed W V D B (Weduwe van der Briel).

MARKS DEPOSITED IN THE HÔTEL DE VILLE, DELFT,
IN 1764.

- 41 to 45 *De witte Ster* (The White Star). A. Kielle.
- 46 *In der vergulde Boot* (The Gilded Boat). Johannes der Appel.
- 47 to 49 *De Roos* (The Rose).
- 50 *De Klaauw* (The Claw). Lambertus Sanderus.
- 51, 52 *De drie Klokken* (The Three Bells). W. van der Does.
- 53 to 56 *De Griekse A* (The Greek A). J. T. Dextra. 1765 the works passed to Jacobus Halder Adriaensz (M. 56).

57	58	59	60		
Hooren	M	BC	E. B. S.		
61	62	63	64	65	
CVS	GVJ	RJ		b7	
66	67	68	69	70	71
JB	JB 2	HVMD 5	THART	thart	A
72	73	74			
Duijn	yuyn	rduijn			
75	76	77			
De Blompot	D	D. S. K.			
78	79	80	81		
EP kan	LPK	CPK	W. V. B.		

MARKS DEPOSITED IN THE HÔTEL DE VILLE, DELFT,
IN 1764—continued.

C.



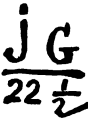




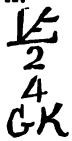




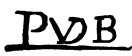





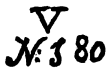


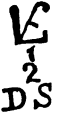

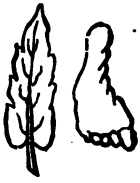

- 57 *De Drie Porceleyne Astonnen* (The Three Porcelain Barrels). Hendrick van Hoorn.
- 58, 59 *De Romeyn* (The Roman). Petrus van Marum. The same year the manufactory passed into the hands of Jan van der Kloot Jansz (M. 59).
- 60 *T'jongue Moriaans Hoff* (The Young Moor's Head). Widow of Peter Jan van de Hagen.
- 61 to 63 *In T'oude Moriaans Hoff* (The Old Moor's Head). Geertruy Verstelle. M. 63, IRHS, surmounted by a Moor's head with a red twist round the head, belongs to one of these manufactories.
- 64, 65 *De Porcelein Byl* (The Porcelain Hatchet). Justus Brouwer. The hatchet one of the most widely-spread marks.
- 66, 67 *De Drie Porceleyne Fleschjes* (The Three Porcelain Bottles). Hugo Brouwer.
- 68 to 70 *T'hart* (The Stag). Hendrik van Middeldyk.
- 71 *De twee Scheepjes* (The Two Ships). Anth. Pennis.
- 72 to 74 *De Porceleyne Schootel* (The Porcelain Dish). Johannes van Duyn.
- 75 *De Vergulde Blompot* (The Gilded Flower Pot). P. Verburg.
- 76 *De Porcehyn Fles* (The Porcelain Bottle). Pieter van Doorne.
- 77 *De Dubbelde Schenkkan* (The Double Pitcher). Thomas Spaandonck.
- 78 to 80 *De Lampetkan* (The Ewer). Widow of Gerardus Brouwer.
- 81 *De Twe Wildemans* (The Two Savages). Widow of Willem van Beek.

82	83	84	85	
$\mathcal{A}B$	$\frac{A}{D} \frac{1}{12}$	$\mathcal{K} \mathcal{A} \mathcal{K}$	\mathcal{R}	
86	88	89	90	91
$\mathcal{A}P$	$\mathcal{A} \mathcal{Z}$ 3 1 2 7	\mathcal{B}	\mathcal{B}	$\mathcal{B} \mathcal{V} \mathcal{D}$
87		92	93	94
$\mathcal{A} \mathcal{V}$ $\frac{27\frac{1}{2}}{0}$		\mathcal{K} 15 0	$\mathcal{E} \mathcal{E}$	\mathcal{E} N.A.
95	96	97	98	99
$\mathcal{F}^{\mathcal{D}H}$	$\mathcal{f} \mathcal{i}$	$\mathcal{G} \mathcal{B}$ $\frac{4}{x}$	$\mathcal{F} \mathcal{K}$	$\mathcal{H} \mathcal{D} \mathcal{K}$ 7
100	101	102	103	104
$\mathcal{H} \mathcal{E} \mathcal{G}$ $\mathcal{E} \mathcal{G}$ 1732	$\mathcal{H}.$ $\mathcal{X} \mathcal{V} \mathcal{C}.$	$\mathcal{H} \mathcal{P} \mathcal{I}$	$\mathcal{J}^* \mathcal{B}$	$\mathcal{J}^* \mathcal{B}$
105	106	107	108	109
$\mathcal{I} \mathcal{D} \mathcal{W}$	$\mathcal{I} \mathcal{G}$ 26	$\mathcal{K} \mathcal{J}$ 3 3	\mathcal{P}	$\mathcal{V} \mathcal{B}$ $\mathcal{V} \mathcal{E} \mathcal{S}$

UNKNOWN MARKS ON POTTERIES IN THE DUTCH STYLE.

C.

- 82 Salt-cellars, with blue decoration and bouquets.
- 83 Coarse pieces surmounted with mermaids.
- 84 Coarse figures in relief.
- 85 Piece in the form of a quail.
- 86 Piece in the form of a monkey eating fruit.
- 87 Fine light ware, with figures delicately painted.
- 88 Ribbed jars of very bright blue decoration.
- 89 Tea-boxes of magnificent faïence.
- 90 Central table-ornament, in blue camaïeu; Chinese style
- 91 Large plaques, with landscape after Berghem.
- 92 Covered basin (écuelle); Rouennais style.
- 93 Torches and bowl, decorated in blue.
- 94 Piece in the form of one of the cucumber tribe.
- 95 Square pot-pourri vase, with medallions on its sides.
- 96 Fine ware, blue decoration.
- 97 Drainer, blue decoration; Chinese style.
- 98 Fine jars and bottles, with blue camaïeu decoration.
- 99 Fine nosegay-holders, with blue decoration.
- 100 Waterpot, blue decoration; subject, Perseus and Andromeda.
- 101 Rich faïence plate, similar to the mark APK (M. 35)
- 102 Money-box, rich blue decoration.
- 103 Mark attributed to a descendant of John Brouwer.
- 104 Plates of the seventeenth century, with a shield in the centre.
- 105 Ball for decoration, in blue, with animals.
- 106 Large bottle, in blue, with animals in a landscape.
- 107 Fluted jars, with blue decoration; Persian style.
- 108 Drainers of a fine blue; Chinese style.
- 109 Ribbed bottle, Chinese decoration, in pure blue.

110	111	112	113	114
				
115	116	117	118	119
				
120	121	122	123	
				
124	125	126	127	128
				
129	130	131	132	134
				
			133 	

UNKNOWN MARKS—*continued.*

c.

- 110 Compotier, with Chinese landscape, faïence like that of Réverend.
- 111 Plaques, with blue Chinese decoration.
- 112 Polychrome jar, decoration of very bright enamel.
- 113 Jars, in blue and polychrome.
- 114 Baskets, *semé* with polychrome butterflies.
- 115 Little sledges, with skating subjects.
- 116 Bottles, with Chinese decorations.
- 117 Cruet-stand, decorated with bouquets; Chinese style.
- 118 Dish, in the centre a landscape in blue.
- 119 Money-box, with subjects in blue camaïeu.
- 120 Helmet-shaped jug, decorated in bright blue, with an allegorical subject representing Holland and Reform.
- 121 Little pieces decorated in blue; Chinese style.
- 122 Box, decorated in pale blue, with landscapes.
- 123 Plaque decorated in bright colours, with fine bouquet of flowers. Amsterdam (?).
- 124 Bottle decorated in blue camaïeu, with borders and arabesques, and with a subject representing the works of coopers and brickmakers.
- 125 Tea-boxes.
- 126 Plates decorated in blue, subjects representing trades.
- 127, 128 Little pieces, very fine, of polychrome decoration and gold. Appear to be contemporary with the finest gilded Delft.
- 129 Ribbed jar with polychrome decoration.
- 130 A teapot; perfect imitation of Chinese porcelain.
- 131 Torches decorated in blue.
- 132, 133 Plates decorated in gold, red.
- 134 Jars, overlaid with imitation Chinese lacquer.

125 $\frac{B}{Z}$	136 Z	137 $\frac{A^{\circ}B}{1638}$	138 Matthias Rosa im. Rnsparth	139 $\mathfrak{B}\mathfrak{J}$.
140 $\frac{BK}{C}$	141 $B\tau$	142 $\mathfrak{B}\mathfrak{P}\mathfrak{B}\cdot\mathfrak{P}\mathfrak{B}\mathfrak{P}$	143 \mathfrak{B}	144 \mathfrak{M}
145 \mathfrak{A} \mathfrak{F}	146 \ast \mathfrak{H}	147 göggingen HS	148 \mathfrak{S} .	149 \mathfrak{G} \odot
150 jz \odot	151 \odot	152 \uparrow	153 G:Koxdenbusch.	154 GK:
155 \mathfrak{A}	156 $\frac{NB}{K} \cdot \frac{NB}{F} \frac{NB}{4}$ $\cdot \quad \cdot \quad \cdot$	157 Stebner 177; d. 13 8bris	158 \mathfrak{S}	
159 \mathfrak{NE} $\underline{28}$	160 $\mathfrak{K} - E$ $\mathfrak{F} \cdot \frac{20}{7} 68 \cdot \mathfrak{F} \cdot \mathfrak{F}$ $\mathfrak{K}m$ $\underline{\hspace{1cm}}$	161 $\mathfrak{K} - E$ $\mathfrak{D} \cdot \frac{11}{4} 10$		

SWITZERLAND.

c.

135, 136 *Zurich*.

137 *Winterthur* (Zurich Canton).

GERMANY.

138 *Anspach* (Bavaria). Piece in blue camafeu; Rouen style. (Jacq.)

139 to 142 *Bayreuth* (Bavaria). Sometimes in full.

143 *Bayreuth*.

144, 145 *Frankenthal* (Palatinate), Bavaria. Paul Antoine Hannong, from 1754–60.

146 *Frankenthal*. Joseph Adam Hannong, his son.

* The cr cypher, as in the porcelain, on a piece with designs after Greuze. Bohn C.

147 *Göggingen* (Bavaria), near Augsburg, circa 1750.

148 *Harburg* (Hanover). Johann Schapper? xvii. century. Jug, signed in full. Marryat C.

149 *Höchst* (Nassau), 1720. Gelz. His initial.

150 *Höchst*. Initial of Zeschinger. Sometimes in full.

151 *Höchst*. See Porcelain—Hard Paste—Germany.

152 *Poppelsdorf* (Rhenish Prussia). M. L. Wessel. An anchor stamped is also the mark of Mettlach, in the same province.

153, 154 *Nuremberg* (Bavaria). Service with armorial bearings. Probably name of a potter. (Jacq.)

155 *Nuremberg*. Kordenbusch. Jardinière. Bohn C.

156 a, b, c *Nuremberg*.

157 *Nuremberg*. Pitcher.

* "Hans Kraut." Monumental stove. S. K. M.

158 *Schreitzheim* (Württemberg). Seventeenth century.

159 to 161 *Stralsund* (Pomerania). 1738–40. M. de Giese. Arms of the city—three horns issuing out of a coronet surmounted by a cross.

162	163	164	165	
B	$\frac{A}{P}$ MR	B S	J: 12 867. A: 1739. Valentin Bontemps	
166	167	168	169	
L Burg. 1792.	$\frac{DP}{83X}$	$\frac{+}{H}$	F	
170	171	172	173	
F.B.C.F. 1779	G.C.P 1730	GHEDE W:1:M J730 =	H	
174	175	176	177	178
HL	H	HEJA	HE S	HL
179	180	181	182	
:HIS:	HK N	HN X HN X	K.	

GERMANY.

Marks Unknown.

c.

- 162 Gadrooned dish, fruit decoration.
- 163 Open-work basket, white enamel. Marieberg?
- 164 Cup, decorated outside with flowers in relief.
- 165 Mug of white enamel, decorated with arms. Switzerland?
- 166 Plate covered with roses and landscapes. Marseilles?
- 167 Candlestick in greyish enamel.
- 168 Soup-tureen, blue decoration; Rouen style.
- 169 Ribbed bottles, blue ornaments and flowers; German style.
- 170 Dish; style Louis XIV.; hard, black.
- 171 Pot, decoration in colours, outlined with black.
- 172 Vases with arabesque medallions, in which red and blue pervade.
- 173 Pot-pourri, with wreaths of coloured flowers in relief.
- 174 Cup "trembleuse," yellow ground.
- 175 Plateau with grotesques, green camafeu; Moustiers style.
- 176 Faïence bottles, greenish enamel, decorated in blue.
- 177 Covered vegetable-dishes, scaly knobs with leaves.
- 178 Jars, Chinese decoration, "Rose" family.
- 179 Large dish, blue ground, scattered with playing cards.
- 180 Plates in Rouen decoration, dull colours.
- 181 Ribbed jars, with flowers in pale yellow.
- 182 Piece of fine paste, with elaborate figures.

183 S	184 L.	185 M	186 M	187 N ^R	188 OH
189 <u>F. Pahl.</u> N ^o 1796.	190 PH		191 N Pöfzmoer Amno 1725		
192 M ₆₇	193 <u>R.M</u> E	194 S.	195 K B B		
196 T.	197 T DR	198 VH 3	199 <u>W</u> 200 WR	201 Y	202 W
203 F	205 HV C Z S 1618	206 S V 39	207 Rönt $\frac{10}{7}$ 70 24 B KY $\frac{6E}{3}$		
204 La			208 R— N ^o 1 $\frac{1}{4}$ H	209 Rönt $\frac{27}{8}$ 67 CB	210 Rönt $\frac{6}{3}$

GERMANY.

MARKS UNKNOWN—continued.

C.

- 183 Large dish of blue decoration, with central landscape.
- 184 Plate, blue decoration. German.
- 185 Pitcher, with landscape in blue camaïeu.
- 186 Soup-tureen, with lemon knob. Germany or Sweden.
- 187 Similar piece, decoration of bouquets. Nuremberg?
- 188 Dish with gadrooned edge and German inscription.
- 189 Dish of common ware, with subject ill drawn.
- 190 Small dish with rustic edge; style of Bayreuth.
- 191 Pitcher with twisted handles disposed in an s.
- 192 Large dish in deep violet, with bouquets. Swedish?
- 193 Cup with bouquets; Strasburg style. Swedish?
- 194 Creampot, decorated with bouquets.
- 195 Pieces decorated in blackish-blue camaïeu. Stockholm?
- 196 Large basket dish; Nuremberg style.
- 197 Compotiers with polychrome bouquets; Saxon style.
- 198 Night-lamp, with detached bouquets.
- 199 Canette, with polychrome decoration, dated 1736.
- 200 Water-pot, the decoration covering the ground.
- 201 Flask with bouquets; Chinese style. Rose family.
- 202 Plates; Strasburg style; white enamel reliefs.
- 203 Saucer; Strasburg style, Swiss form.
- 204 Pieces, polychrome decoration, heightened with white.
- 205 On a white canister, with blue arabesques. Bohn C.
- 206 In blue. On a group of boys stealing apples from a girl's basket. Diamond C.

SWEDEN—DENMARK—SPAIN.

- 207 to 210 *Rörstrand*, a suburb of Stockholm, circa 1727. Nordenstople, succeeded by R. B. Geyers and Arfinger. Marks on pieces in relief; Saxon style.

211	212	213	214	
Aff: B A	Aff: B	Höft B. dir Chit	W W MB: B X BL	
215	216	217	218	
W W MB W 14 10 G8	W W MB W	M	MB	
219	220	221	222	
C C V C C E	MJT.	Künnersberg.	Te $\frac{1}{2}$ $\frac{1}{2}$	
223	224	225	226	227
K B L	K T K	K. T. G.	Kiel T	K AL Og
228	229	230	231	
K B Dir. t ALG	K B R.. c	CO ₂	AL	
232	233	234	235	
S ☆	S ☆ L	F ₂ R ₂	B A	

SWEDEN—DENMARK—SPAIN—continued.

C.

211, 212 Rörstrand. Probably signature of Arfinger.

213 Probably Swedish.

* When Rörstrand became a district
of Stockholm it marked thus :

STOCKOLM

A

Hakan Arigman
1737

214 to 216 *Marieberg*, near Stockholm, 1750. Count
Scheffer, and, in 1759, Eberhard Ehrenreich.

217, 218 *Marieberg*.219 *Marieberg*? Mark of Ehrenreich?

220 Probably Swedish.

221 *Künersberg*.222 *Künersberg*?

223 to 227 *Kiel* (Denmark). *Buchwald directeur. Abr.*
Leihamer fecit. On a bowl in the form of a mitre.
Reynolds C.

228, 229 *Kiel*. *Buchwald's* signature.230, 231 *Alcora* (Valencia), Spain. Marks of this ware.

* *ALCORA ESPAÑA. Soliva.* On a tazza, Alexander
and the Family of Darius. Davillier C.

232, 233 *Seville* (Andalusia), Spain. Marks so attributed.
(Jacq.)

234, 235 *Lisbon*, royal manufactory at Rato. Marks on this
ware.

CHINESE EMPERORS OF THE MING DYNASTY.

武洪	1368, Hong-wou.	靖嘉	1522, Kia-thsing.
文建	1399, Kian-wen.	慶隆	1567, Long-king.
樂永	1405, Yong-lo.	曆萬	1575, Wan-li.
熙洪	1425, Hong-hy.	昌泰	1620, Tai-tchang.
德宣	1426, Siouen-te.	啓天	1621, Thien-ki.
綽正	1436, Tching-tong.	禎崇	1628, Tsoung-tching.
泰景	1450, King-tai.	光弘	1644, Hong-kouang.
順天	1457, Thien-chun.	武紹	1646, Long-wou.
化成	1465, Tching-hoa.	武隆	1646, Chao-wou.
治弘	1488, Hong-tchi.	曆永	1647, Yong-li.
德正	1506, Tching-te.		

TAI-THSING DYNASTY.

命天	1616, Thien-ming.	正雍	1725, Yong-tching.
聰天	1627, Thien-tsong.	隆乾	1736, Kien-long.
德崇	1636, Tsoung-te.	慶嘉	1796, Kia-king.
治順	1644, Chun-tchi.	光道	1821, Tao-kouang.
熙康	1662, Khang-hy.	豐咸	1851, Hien-fong.

NAMES OF CHINESE EMPERORS IN THE SEAL CHARACTER, USED FROM THE EIGHTEENTH CENTURY.

雍正

1723, Yong-tching.

乾隆

1736, Kien-long.

嘉慶

1796, Kia-king.

道光

1821, Tao-kouang.

咸豐

1851, Hien-fong.

Chinese writing is generally traced in vertical columns, to be read from right to left. Dynastic inscriptions are sometimes written in four words, when the name of the dynasty is omitted ; sometimes in six, arranged, rarely

in a horizontal line (Fig. 1), in two columns of three characters (Fig. 2), or in three columns of two characters (Fig. 3).

Fig. 1.

製 隆 清 年 成 大

Tchy Nien Long Kien Tshing Tai

Fig. 1. *Tai-tshing kien long nien tchy*, which must be explained in an inverse sense: *Tchy*, made; *nien*, during the period; *kien long* (*nien-hao*), from 1736–1795; *Tai-tshing*, of the very pure dynasty, or of the dynasty of the *Tai-tshing*.

Fig. 2.

年 成 大
製 化 明

Fig. 2. *Ta ming-Tching hoa-nien tchy*, reads: *Nien tchy*, made during the period of the *Tching-hoa*, of the great dynasty of the Ming.

Fig. 3.

年 乾 大
製 隆 清

Fig. 3. *Tai-tshing kien long nien tchy* translates as given above.

INSCRIPTIONS ON CHINESE VASES.

鼎奇
之玉
珍寶

Ting chi tchin khi chi pao. Ting (incense-burners) of rare and extraordinary precious stone.

長富
春貴

Fou-kouei-tchang-tchun, "Fortune, dignity, and an eternal spring."

雅
玩

Tchoui ouan, "A precious thing to offer."

如奇
五珍

Khi tchin jou ou, "Extraordinary like the five things" (blessings, which are happiness, riches, long life, the love of virtue, and a natural death).

金玉
輦廈

Yu ya kin hoa, "Splendid like the gold of the house of Jade."

珍博
玩古

Po kou tchin ouan, "Curious object for the connoisseur of antiques."

佳富
器貴

Fou kouey kia khi, "Beautiful vase (for the use of) the rich and noble."

佳玉
器堂

Yu thang kia khi, "Beautiful vase of the hall of Jade." The Academy is designated as "the hall of jade;" it may refer to a piece destined to be offered to an academician.

樞
府

We often find inscriptions indicative of the place a vase is to occupy; *tchou fou*, palace. The following legends are doubtless of similar import.

堂紫
製刺

Tse thse thang tchy, "Made for the hall of the Violet Thorn."

堂福
製源

Fou youen thang tchy, "Made for the hall of the Source of Happiness."

堂天
製昌

Thien tchang thang tchy, "Made for the hall of the Abundance of Heaven."

堂奇
製玉

Khy yu thang tchy, "Made for the hall of extraordinary Jade."

In the eyes of the Chinese, jade is the most precious of stones, and potters endeavoured to match it, and gave its name *Yu* to their finest productions.

玉貽

Tai-yu, paste of jade.

玩
玉

Ouan yu, curious object of jade.

珍
玉

Tchin yu, precious object of jade.

珍
玩

Tchin ouan, precious object of curiosity.

喜
月記成

"Remembrance of Ing-chin-youei," upon a cup at Sèvres.

我
川之友乃玉

"I am the friend of Yu-Tchouen," upon another.

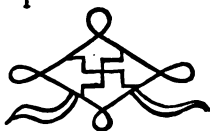
聖
雅集友

Cheng-yeou-ya-tsi, "Distinguished meeting of holy friends."

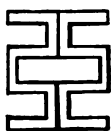
稻
乾記成店

Pei-tching-tien kien-ki-tao; that is, "In the shop of Pei-tching (they sell this) made by Kien-Ki." Inside a bowl. Jacq. Collection.

1



2



3



4



5



6



7



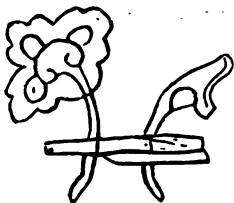
8



9



10



11



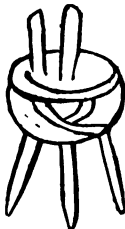
12



13



14



15

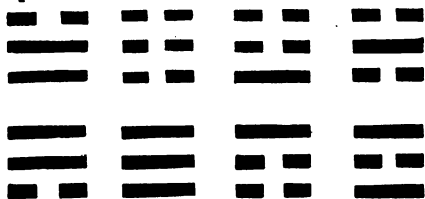


HONORIFIC MARKS ON CHINESE PORCELAIN.

c.

- 1 *Kouei*, a stone which the sovereign gives to his officers as a symbol of dignity.
- 2 Sacred axe, for warriors, on green porcelain.
- 3 Pearl, emblem of talent, given to the poet or man of letters.
- 4 The "precious things," i.e., paper, brush, with a pumice stone, emblems of the learned.
- 5 Univalve shell. On blue and green porcelain.
- 6 Rabbit. On blue porcelain.
- 7 Sonorous stone, a Chinese musical instrument, suspended over the doors of magistrates.
- 8 Leaf of the "outong," celebrated by poets.
- 9 Flower of the *Sesamum* (oily grain).
- 10 A curved trumpet, an ornamental sceptre, and a flute. On ancient blue vases.
- 11 *Lingtchy* (mushroom) or *Celosia* (the cockscomb), both emblems of long life. On blue and green porcelain.
- 12 Two fishes. On blue porcelain.
- 13 The potter's stool. On blue porcelain.
- 14 A tripod. On blue porcelain.
- 15 Ornament. On chrysanthemo-pæonian porcelain.

1



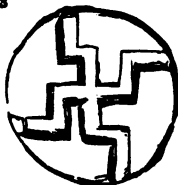
11

九加
谷陽

2



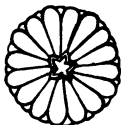
3



12



4



7



8



13



5



9



14



6



10

九
谷

15

九加
谷陽

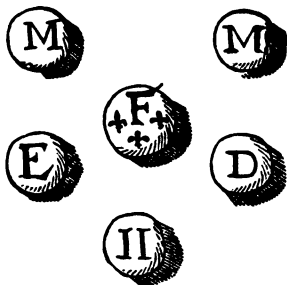
CHINA AND JAPAN.

Ct.

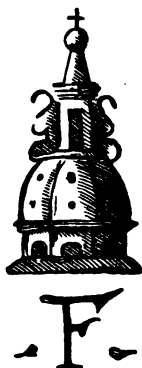
- 1 *China*. The Pa-kwa, or eight diagrams of Fo.
- 2 *China*. The yang and the yn, the active and passive principle. 1 and 2 are often on the same piece.
- 3 *China*. The Swastika, placed on things consecrated to sacred use.
- 4 *Japan*. The Guikmon, or flower of the chrysanthemum. Arms of the Mikado.
- 5 *Japan*. The Kiri, or flowers and leaves of the Kirimon (*Paullownia imperialis*), stamped upon every object for Imperial use.
- 6 *Japan*. Three leaves of the marshmallow. Arms of the house of Minamoto.
Japan. Satsuma in the island of Kiusiu.
- 7 *Japan*. Satsuma ware. W. J. Audsley C.
- 8 *Japan*. Satsuma ware. "Tai-zan," the maker's name. G. A. Audsley.
- 9 *Japan*. Satsuma ware. On a tall, long-necked bottle. "Demko," the maker's name. J. Franks C.
Japan. Kaga, in the island of Nippon.
- 10 *Japan*. Kaga ware. "Kutani, the Seven Valleys." Mark on all the pieces made at the manufactory of the Prince of Kaga, often combined with workmen's marks.
- 11 to 13 *Japan*. Kaga ware. On basins, deep red and gold. J. L. Bowes and G. A. Audsley C.
- 14 and 15 *Japan*. Kaga ware. On pieces of fine porcelain. J. Franks C.

Nos. 7 to 15 From the Catalogue of the Oriental Exhibition at Liverpool, by G. A. Audsley.

1



2



3



10



14



4



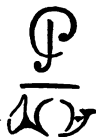
7



11



15



5



8



12



16



6



9



13
































17



ITALY—FRANCE.

Florence, 1575–87. Under the Grand Duke Francis I.

- D.
- 1 *Florence*. Arms of the Medici, charged with the initials *Franciscus Medici Magnus Etruriæ Dux Secundus*. On pieces for his personal use.
- 2 *Florence*. The cupola of St^a. Maria de' Fiori, with an *r* below. On pieces sent as presents.
- 3 *Florence*. Figure of St. Mark, and the lion. On the reverse, the cupola mark. Castellani C.
- 4, 5 *Paris*. Probably the marks of Louis Poterat of Rouen, 1673. (Jacq.)
- 6 *Paris*. On porcelain, same character as Poterat's. (J.)
- 7 *St. Cloud* (Seine-et-Marne), 1695. Pierre Chicanneau. The sun in its splendour; mark used 1702–15, denoting the patronage of Louis XIV.
- 8 *St. Cloud*. Mark from 1706 of Trou, who married Chicanneau's widow.
- 9 *Paris*. 1722. Marie Moreau, Chicanneau's son's widow, who established a branch in the Rue Ville l'Evêque.
- 10 *Lille* (Nord), 1711. B. Dorez and P. Péliissier. Porcelain like that of St. Cloud. First mark.
- 11 *Lille*. Second mark.
- 12 *Lille*. Initial of Dorez (?), sole director from 1716.
- 13 *Lille*. B on the cup and L on the saucer.
- 14 *Chantilly* (Oise), 1725. Ciquaire Cirou. Patron, Prince de Condé. A hunting horn, first carefully traced in red, later rapidly sketched in blue, with letters of the decorators; sometimes graved in the paste.
- 15 *Chantilly*. Pigorry, who set up works in 1803.
- 16, 17 *Mennecy-Villeroi* (Seine-et-Oise), 1735. Barbin. Patron, Duc de Villeroi. Traced in gold or colour: later and more often, graved in the paste.

18		25			25		40					
19		26			26		41					
20		27			37		42					
21		28			38		43					
22		29			39		44					
23			30			31			45			
24			32			33			34		46	

FRANCE—BELGIUM.

- ⁿ
 18, 19 *Vincennes* (Seine), Ile-de-France, 1740. Brothers Dubois. Mark, until 1753, two L's and a dot in the middle. From that period the mark is compulsory and accompanied by a chronogram. A for 1753, &c.
Sèvres (Seine-et-Oise), Ile-de-France. 1756, removed from Vincennes.
 20 *Sèvres*. (*See Table.*) 1752, turquoise blue discovered. 1757, Rose Pompadour. 1766–84, gilding prohibited to all other French manufactories. 1767, hard paste made at *Sèvres*: both kinds till 1802; in 1854, soft paste revived. 1777, jewelled porcelain.
Sceaux-Penthièvre (Seine). 1753. (*See p. 45.*)
 21 *Sceaux*. Almost always graved in the paste.
 22 *Sceaux*. Painted in blue.
 23 *Sceaux*. On a unique specimen of hard paste. (Jacq.)
 24 *Orleans*, 1753. Gérault-Daraubert. An open lambel, with a c underneath.
 25 *Etiolles* (Seine-et-Oise), 1768. Sieur Monnier.
 26 *La Tour d'Aigues* (Vaucluse), Comtat d'Avignon, 1773.
 27 *Bourg-la-Reine* (Seine), Ile-de-France. 1774, Jacques and Jullien transferred the Mennecey works here.
 28, 29 *Arras* (Nord), Flandre, 1784. Demoiselles Deleneur. Patron, M. de Calonne.
 30 to 39 Various unknown marks on porcelain resembling St. Cloud. (Jacq.)
 40 *Tournay* (Belgium), 1751. Peterynck. Usual mark, in blue, red or gold.
 41 *Tournay*. The "Tour aux oiseaux," in blue or gold.
 42 *Tournay*. A tower; less frequent.
 43 *Tournay*. A potter's furnace, generally in gold.
 44 to 46 *Marieberg* (Sweden). 46 H. Marryat C.

47



54



61



68



48



55



62



69



49



56



63



70



50



57



64



71



51



58



65



72



52



59



66



73



53



60



67



74



ITALY—SPAIN.

D.

- 47 *Doccia*, near Florence. 1735. Marquis Ginori. Soft and hard paste. A star or double triangle from the Ginori arms, stamped or in gold. Also GIN or GINORI, impressed.
- 48, 49 *Doccia*. A star of eight rays. 49 With many rays.
- 50 *Doccia*. In red, on a bowl. Azeglio C. (Ch.)
P. F. initials of Pietro Fanciullacci, a painter. Azeglio C.
- 51 *Le Nove*, near Bassano (Venetian States). (See p. 33.)
A star of six rays, in gold, blue or red.
- 52 *Le Nove*. Star with a comet, inscribed *Gio^{re}. Marconi pinxt.* On an éventail jardinière. Reynolds C.
- 53, 54 *Le Nove*. Monogram of Gio. Bat. Antibonon. (Ch.)
Venice. 1720–40, Casa Vezzi. 1765–1812, Casa Cozzi.
- 55, 56 *Venice*. Marks of the Casa Vezzi, in red or impressed.
- 57 to 59 *Venice*. Casa Cozzi, in red, blue, or gold.
- 60 *Venice*. On cup and saucer. Reynolds C.
Naples. Capo di Monte, 1736–1821. Charles III.
- 61 *Capo di Monte*. Earliest mark, in blue.
- 62 *a, b Capo di Monte*. Marks also used at Madrid.
- 63 *Capo di Monte*. Embossed or stamped in red or blue.
- 64 to 67 *Capo di Monte*. Ferdinand IV. succeeded 1759.
- 68, 69 *Capo di Monte*. N (Napoli), in blue or red.
Giovine in Napoli. In red. (P.) *Apiello* and *Giordano*.
Fortnum C.
- Madrid*. Buen Retiro. 1757, Charles III.; † 1788.
Porcelain first sold 1789 (Charles IV.).
- 70, 71 *Buen Retiro*. Crossed c's; cypher of Charles III.
- 72 *Buen Retiro*. M (Madrid) crowned. (Ch.)
- 73, 74 *Buen Retiro*. The fleur-de-lis marks were used at both manufactures. (Ch.)

TABLE OF THE MONOGRAMS OF THE PAINTERS
AND OTHER DECORATIVE ARTISTS EMPLOYED
IN THE ROYAL MANUFACTORY AT SÈVRES FROM
THE YEAR 1753.

A A Asselin. Portraits, miniatures.

B Bar. Detached bouquets.

— Boulanger. Detached bouquets;—the same initial,
only more slender.

BD Baudouin. Ornaments, friezes, or borders.

Bn Bulidon. Detached bouquets.

C Castel. Landscapes, hunts, birds.

ch Chabry. Miniatures, pastoral subjects.

C.m. Commelin. Bouquets, wreaths.

cp. Chapuis aîné. Flowers, birds, &c.

D Dusolle. Detached bouquets.

Dr. Drand. Chinese subjects, gilding.

DT. Dutanda. Bouquets, wreaths.

E. Couturier. Gilding.

F Falot. Arabesques, birds, butterflies.

f. Levé (Félix). Flowers, Chinese subjects.

f. Pfeiffer. Detached bouquets.

B Barrat. Wreaths, bouquets.

fx Fumez. Flowers, arabesques.

Gd. Gérard. Pastoral subjects, miniatures.

Gr. Grémont. Wreaths, bouquets.

H Hunny. Flowers.

L or *LR.* La Roche. Bouquets, wreaths, emblems.

hc. Héricourt. Wreaths, detached bouquets.

HP. Prévost. Gilding.

j. Jubin. Gilding.

jc. Chapuis jeune. Detached bouquets.

JD Chanou (Madame), born Julie Durosey. Light borders, detached flowers.

jh Henrion. Wreaths.

j.n. Chavaux fils. Gilding, detached bouquets.

jt. Thevenet fils.

K. Dodin. Figures, subjects, portraits.

L L Levé père. Flowers, birds, arabesques.

LB. LB Le Bel jeune. Wreaths, bouquets.

L^o. Le Bel aîné. Figures and flowers.

LG. LG. Le Guay. Gilding.

LL LL Lecot. Chinese subjects, &c.

LP Parpette (Mademoiselle Louison). Detached flowers.

LR. or H. La Roche. Bouquets, wreaths, emblems.

M. Massy. Flowers and emblems.

M:m Michel. Detached bouquets.

M Moiron fils. Detached bouquets.

M. Morin. Marine and military subjects, Cupids.

MB mb Bunel (Madame), née Buteux. Bouquets.

N. Aloncle. Birds, animals, emblems.

nq. Niquet. Detached bouquets.

P Parpette. Flowers.

px. Pierre aîné. Flowers, detached bouquets.

Pb PB Boucot. Flowers, birds, arabesques.

P.j.

Pithou jeune. Figures, flowers, ornaments.

P.h.

Pithou aîné. Portraits, historical subjects.

P1 p.7.

Pierre jeune. Bouquets, wreaths.

R.

Girard. Arabesques.

R.B.

Maqueret (Madame), née Bouillat. Bouquets.

R.L.

Roussel. Detached bouquets.

S.

Mérault aîné. Various borders.

Sc.

Binet (Madame), née Sophie Chanou. Wreath bouquets.

D.

Nouailher (Madame), née Sophie Durosey. Detached flowers, light borders.

S.h.

Schadre. Birds, landscapes.

T.

Binet. Detached bouquets.

V.

Vandé. Gilding, flowers.

J. t Gérard (Madame), née Vautrin. Bouquets, light borders.

H? Hilken. Figures, pastoral subjects.

W. Vavasseur. Arabesques.

X. Grison. Gilding.

X Micaud. Flowers, bouquets, clock dials.

y Bouillat. Flowers, landscapes.

Z. Joyau. Detached bouquets.

5 Carrier. Flowers.

6 Bertrand. Detached bouquets.

9. Buteux fils, aîné. Detached bouquets.

9 Mérault jeune. Bouquets, wreaths.

2000 Vincent. Gilding.

CYPHERS AND VARIOUS EMBLEMS USED BY THE
PAINTERS AND OTHER DECORATIVE ARTISTS
AT SÈVRES FROM THE YEAR 1753.



Armand. Birds, flowers, &c.



Rocher. Figures.



Taillandier. Bouquets, wreaths.



Vieillard. Emblems, ornaments.



Dieu. Chinese, subjects and flowers, gilding.



Buteux fils, jeune. Pastoral subjects, children, &c.



Capelle. Various borders.



Noël. Flowers, ornaments.




Ledoux. Landscapes and birds.




Bienfait. Gilding.

* Caton. Pastoral subjects, children, portraits.

 Xzrowet. Arabesques, flowers.


 Sinsson. Flowers, groups, wreaths.


 Buteux père. Flowers, emblems.


 Gomery. Birds.

 Leguay. Miniatures, children.


 Fontelliau. Gilding.

 Mutel. Landscapes.

 Rosset. Landscapes, &c.

 Evans. Birds, butterflies, landscapes.

 Cardin. Detached bouquets.

 Thevenet père. Flowers, dials, groups.



Cornaille. Detached bouquets, flowers.



Chulot. Emblems, flowers, arabesques.



Chavaux père. Gilding.



Catrice. Flowers, detached bouquets.



Choisy (De). Flowers, arabesques.



Anteaume. Landscapes and animals.



Bouchet. Landscapes, figures, ornaments.



Pouillot. Detached bouquets.



Aubert aîné. Flowers.



Sioux jeune. Flowers and wreaths in camaïeu.



Tardy. Detached bouquets.



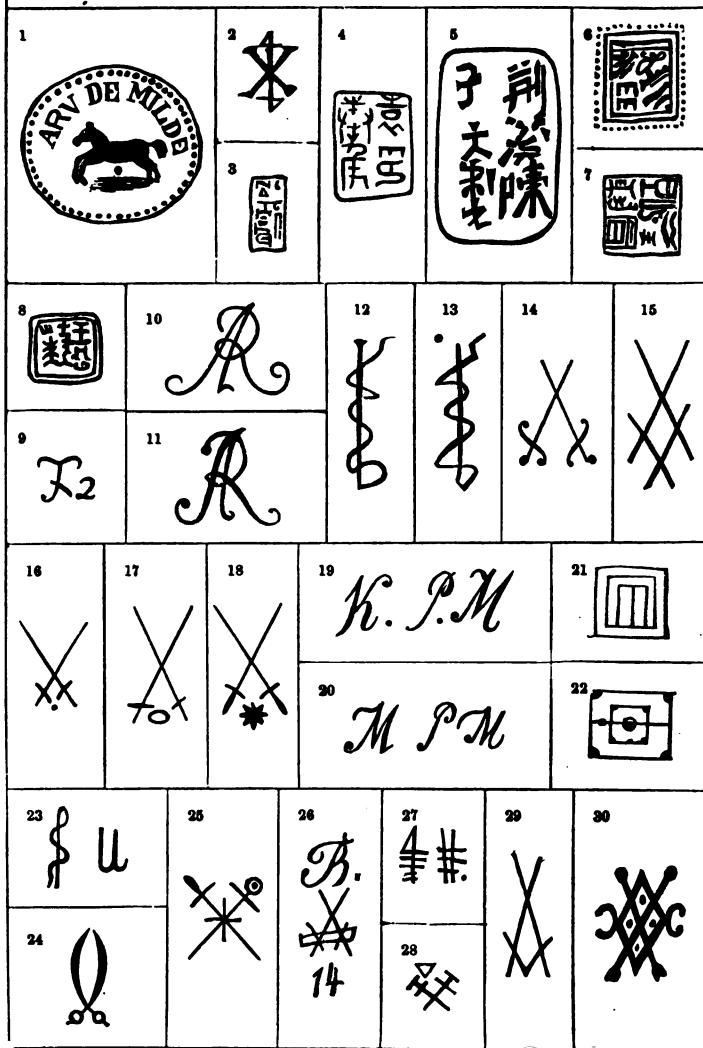
Tandart. Groups of flowers wreaths.

• • • • Théodore. Gilding.

• • • Fontaine. Emblems, miniatures.

• • • Sioux aîné. Detached bouquets, wreaths.

• • • Raux. Detached bouquets.



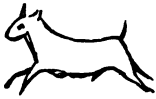

































GERMANY.

Dresden (Saxony), 1709. Böttger or Böttcher discovers hard porcelain at Meissen.

E.

- 1 Dresden. Böttger ware. Mark impressed on a red-ware teapot. Reynolds C.
- 2 to 8 Dresden. Böttger ware. Marks found on various pieces of red ware, and given by Dr. Graesse.
- 9 Dresden. Böttger ware. On a teapot. Ginsburg C.
- 10, 11 Dresden. A. R., Augustus Rex, in blue, used from 1709–26, on pieces reserved for the king.
- 12, 13 Dresden. Rod of Æsculapius, probably referring to Böttger's original profession, 1717–20, in blue, on pieces for sale.
- 14 Dresden. Cross swords, from those borne by the Elector of Saxony, as Grand Marshal of the Holy Empire.
- 15 Dresden. In blue, as modified by Höroldt, director 1720.
- 16, 17 Dresden. With a dot or small circle, used 1770 when the king directed the manufactory. On fine pieces, the dot is sometimes in gold.
- 18 Dresden. With a star. 1796, Marcolini director.
- 19, 20 Dresden. *Königliche Porzellan Manufactur* and *Meissen Porzellan Manufactur*. Used about 1712.
- 21 to 23 Dresden, date 1718. (Graesse.)
- 24, 25 Dresden, date 1730. 25, early. (Graesse.)
- 26 to 28 Dresden, date 1750. 28, date unknown. (G.)
- 29 Dresden. *C. F. Horold inven. et fecit a meisse 1750 di 12 Sept.* On a cup and saucer. Bohn C.
- 30 Dresden. Swords blue, rest in gold. On a service made for Mdme. de Koesel, Japan Palace, Dresden.

31 	39 	41 	42 
	40 		
32 	33 	43 	44 
34 	35 	45 	
		46 	47 
		48 +	49 
			50 
36 	37 	51 	52 
		53 	54 
38 		55 	
	56 	58   C.V. 	
	57 	a b c d	
59 	60 R~n	61 	62 
			63  
			a b

GERMANY—continued.

E.

31 to 38 Dresden. Sale marks.

31 On white porcelain, without defect.

32 or 33 Table ware with defects (*Ausschuss*).

34 or 35 Another mark for defective pieces (*Brack*).

36 to 38 Tea and coffee ware, with defects.

39, 40 *Fürstenberg* (Brunswick), circa 1750.

41 *Fürstenberg*. A running horse, impressed.

42, 43 *Höchst* (Nassau). (See p. 69.) Wheel, arms of the Archbishop of Mayence. 43, with electoral crown.

44 *Höchst*. Mark of Dahl, 1794. On figures. Palliser C.

45 *Hesse-Darmstadt*? Mark so attributed. (Marryat.)

46 to 48 *Fulda* (Electoral Hesse), 1756–63. Arnandus, Prince Bishop. "Fürstlich fuldaisch." Belonging to the Prince of Fulda. 48 *Fulda*. On figures.

Gotha (Saxe-Coburg Gotha), 1751. Rothenburg.

49 *Gotha*. First mark, or "Gotha."

50 *Gotha*. Rothenburg, when transferred to Henneberg.

51 *Gotha*. On a white-and-gold tea-service. Diamond C.

52 *Wallendorf* (Saxe-Coburg Gotha), 1762. Gothelf Greiner † 1797. Mark given by Mr. O. Morgan.

53 *Arnstadt* (Saxe-Coburg Gotha).

54, 55 *Limbach* (Saxe-Meiningen), 1760. Greiner.

56, 57 *Limbach*? So attributed. Two L's superposed.

Kloster-Veilsdorf (Saxe-Meiningen), purchased by Greiner.





















58 a, b, c, d *Kloster-Veilsdorf*? So attributed. In blue.

59 *Anspach* (Saxe-Meiningen). So attributed. (Marryat.)

60 *Bauenstein* (Saxe-Meiningen), 1760.

61, 62 *Grosbreitenbach* (Schwartzburg), purchased by Greiner. A trefoil. 62 Same, cursively drawn.























63 a, b *Grosbreitenbach*? So attributed.

64 R	65 	66 	67 	68 G	69 G.		
70, 71 	73 		74 	75  L.			
72 							
76 	77 	78 	79 				
			80 				
81 		82 				83 	
				85 			
86 	87 	88 	89 VR F	90 B			

GERMANY—continued.

E.


















- 64 *Rudolstadt* (Schwartzburg), 1758. Macheleid. Transferred manufactory to Sitzeroode, 1759. Original mark
- 65, 66 *Rudolstadt*. A hayfork. 66 Two hayforks.
- 67 *Sitzeroode and Volkstadt* (Schwartzburg), 1759. Macheleid. Transferred, 1762, to Volkstadt.
- 68, 69 *Gera* (Reuss), circa 1780.
- 70, 71 *Gera*. Marks of MM. Schenk and Lörch, proprietors. *Baden* (Grand Duchy of Baden), 1753. Widow Sperl.
- 72, 73 *Baden*. Two axe-blades in gold. 73 Two axes. *Ludwigsburg* (Württemberg), 1758. Ringler. Patron, Charles Eugene, duke of Württemberg, 1737–1793. Porcelain called “Kronenburg.”
- 74 *Ludwigsburg*. Customary mark.
- 75 *Ludwigsburg*. Same crown, with L for Ludwigsburg.
- 76, 77 *Ludwigsburg*. Same initials. Charles Eugene died 1793, but the double c cypher continued till 1806.
- 78 *Ludwigsburg*. William, king of Württemberg, 1816.
- 79, 80 *Ludwigsburg*. Shield with three stags’ horns, the arms of Württemberg. 80 A single horn.
- 81 *Hildesheim* (Hanover), circa 1760. Mark in blue.
- 82 *Neudeck—Nymphenburg* (Bavaria). Neudeck, 1754; transferred, 1758, to Nymphenburg. Most ancient mark.
- 83, 84 *Nymphenburg*. Arms of Bavaria, fusilly; in blue, or graved in the paste. *Frankenthal* (Palatinate), 1754. P. A. Hannong.
- 85 *Frankenthal*. Crowned lion of the Palatinate, in blue.
- 86 *Frankenthal*. P. A. Hannong. Scratched or pencilled.
- 87 *Frankenthal*. J. A. Hannong’s cypher.
- 88 *Frankenthal*. Charles Theodore, Elector Palatine, 1743; 1777, Elector of Bavaria.
- 89, 90 *Frankenthal*. 89, ascribed to Ringler; 90, to Franz Bartolo.

91 	92 	93 	94 	95 <i>R. g</i>
96 	97 	99 <i>W</i>	101  <i>K.P.M</i>	102 
	98 <i>WE</i>	100 		103 
104 <i>PROSKAU</i>	105 	106 	107 	108 
109 	111 <i>K</i>	113 <i>N.S.</i>	115 <i>FS</i>	117 
110 <i>ND</i>	112 <i>LE</i>	114 	116 	118 <i>K</i>
119 	121 <i>L</i>	123 	124 	125 <i>HF</i> <i>N:VZ</i> <i>u</i>
120 	122 <i>D.P.</i>			

GERMANY—continued.

E.

- 91 *Anspach* (Bavaria), 1718. Also without eagle.
- 92, 93 *Anspach*. Arms, both attributed to *Anspach*.
- 94 *Bayreuth* (Bavaria), 1744.
- 95 *Ratisbon* (Regensburg, Bavaria).
- 96 *Würzburg* (Bavaria).
- 97 to 99 *Berlin* (Prussia), 1750–61. *Wegeley*. His first marks.
- 100 *Berlin*. 1761, when it became a royal establishment. A sceptre taken from the Brandenburg arms.
- 101 *Berlin*. *Königliche Preussische Manufactur*, circa 1830, in blue, affixed under the sceptre, or with the globe and cross.
- 102 *Berlin*. Present mark, stamped in blue.
- 103 *Charlottenburg*, near *Berlin*, 1760, stamped.
- 104 *Proskau* (Prussia). Stamped on a jardinière, with portrait of *Louisa*, Queen of Prussia. *Molyneux C.*
- 105 *Vienna* (Austria), 1718. *C. du Pasquier*. Austrian shield, first graved in the paste; later, traced in blue.
- 106 *Schlakenwald* (Austria), circa 1800.
- 107 *Elbogen* (Bohemia), 1815. An elbow, stamped.
- 108 *Herend* (Hungary), 1839. *Morice Fischer*. On a cup and saucer, imitation of *Capo di Monte*. (P.)
- 109 to 122 Unknown German marks. (Jacq.) 117 On a figure belonging to the *Marquis d'Azeglio*.
- 123 On a chocolate-pot, milk-pot, and saucers. (P.)
- 124 Probably *Frankenthal*, and *P. A. Hannong's* initials.
- 125 Same initials. *Diamond C.*
BICHELBERGEN. On a large porcelain saucer, coarsely painted with flowers. *Molyneux C.*

126	127	128	129	
W		M:o.L	Amstel	
130	131	132		133
A				B
134		135	136	137
LC.				
138	139	139a	140	141
				
142	144		145	147
				
143			146	
				1776

HOLLAND—BELGIUM, etc.

E.

- 126 Weesp, near Amsterdam, Holland, 1756–63. Count v. Grönsveld. Lasted only seven years. Same mark, with “I. Haag” in blue or gold.
- 127 Weesp. Mark also assigned to Arnstadt (Saxe-Gotha). *Amsterdam*, 1772. Pastor de Moll, at Loosdrecht, near Utrecht; re-opened Weesp manufactory, †1782. Works transferred to Amstel, near Amsterdam, and carried on by Daeuber, *circa* 1784.
- 128 Amsterdam. In blue, *Manufactur oude Loosdrecht*. A star sometimes added.
- 129, 130 Amsterdam. *Amstel*, and a capital A.
- 131 Amsterdam. The Batavian lion and AD for Amstel and Daeuber.
- 132 *Hague*, 1778. Lynker. A stork, the city arms. *Brussels*. L. Cretté, end of the last century.
- 133 Brussels. On a teapot. Reynolds C. Other pieces of same service are marked
- | | |
|-------------------------------|------------------|
| <i>L. Cretté de Bruxelles</i> | <i>L. Cretté</i> |
| <i>rue d'Arenberg, 1791.</i> | <i>a Brux.</i> |
- 134 Brussels. Another mark of L. Cretté.
- 135 Brussels. Mark of some other manufactory.
- 136 to 139 *Luxemburg*. Boch Brothers, at Sept Fontaines, *circa* 1806. Various forms of the L B. 139a Present mark.
- 140 *Zurich* (Switzerland), *circa* 1759. Mark in blue.
- 141 *Nyon* (Canton de Vaud). Maubrée.
- 142 *Copenhagen* (Denmark), 1772. Three waved lines for the Sound, Great and Little Belts.
- 143 Copenhagen. Maltese cross, cursively drawn; pink-and-white saucer. Molyneux C.
- 144 *Vista Allegre*, near Oporto (Portugal).
- 145 to 147 *Vineuf*, near Turin. Dr. Gionetti. His initials.

148 	<div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;">  154 </div> <div style="text-align: center;">  155 </div> <div style="text-align: center;">  156 </div> </div>	
149 	<div style="display: flex; justify-content: space-between; align-items: center;"> <div style="text-align: center;"> 157 ВРАТЬЕВЪ Корниловыхъ </div> <div style="text-align: center;"> 158  </div> </div>	
150  П.К.	<div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;"> 159  160  </div> <div style="text-align: center;"> 161  </div> </div>	<div style="text-align: center;"> 162 ГАРДНЕРЪ 163 ГАРДНЕРЪ </div>
151 	<div style="text-align: center;"> 164 ПОПОВЫ 165  </div>	<div style="text-align: center;"> 166 АР 167  </div>
152 	<div style="text-align: center;"> 168 Ф Г Гуайна </div>	<div style="text-align: center;"> 170 <i>Варанѡшка</i> 171 <i>Сти</i> </div>
153 	<div style="text-align: center;"> 169 КІЕВЪ ІІ </div>	<div style="text-align: center;"> 172  КОРЗЕС </div>

RUSSIA.

St. Petersburg. Founded by the Empress Elizabeth in 1744 on the Neva, near St. Petersburg. Hard paste. The Imperial manufactory makes pieces of the highest quality. Mark, the cypher of the reigning sovereign.

- E.
 148 *St. Petersburg.* Empress Elizabeth, 1741.
 149 *St. Petersburg.* Empress Catherine, 1762.
 150 *St. Petersburg.* Empress Catherine; mark on pieces for the palace use.
 151 *St. Petersburg.* Emperor Paul, 1796.
 152 *St. Petersburg.* Emperor Alexander, 1801.
 153 *St. Petersburg.* Emperor Nicholas, 1825.
 154 *St. Petersburg.* Emperor Alexander II., 1855–70.
 155 *St. Petersburg.* Emperor Alexander II.
 156 *a, b, c, d St. Petersburg.* In 1871 a dot (*a*) was added to the signature, a second (*b*) in 1872, and so on.
 157 *St. Petersburg.* Brothers Korniloff. Hard porcelain.
 158 *St. Petersburg.* Brothers Korniloff. Their present mark.
 159 to 163 *Moscow*, 60 miles from. Villa Dmitroff, 1765. Gardner. The oldest marks G or C.
 164 to 167 *Moscow*, near. A. Popoff, 1830. Hard porcelain, first quality; marks in cobalt, under the glaze. Initials sometimes graved in the paste.
 168 *Mejigorié*, near Kief. Earthenware; name impressed.
 169 *Kief*, 1780. Earthenware.
 170 *Baronowka* (Volhynia, Poland). Earthenware.
 171 *Chmeloff* (Poland). Earthenware.
 172 *Korzec* (Volhynia, Poland). Earthenware.

The marks of other manufactories are always the names of the proprietors, as Sabarine, Kousnetzoff, &c. The above marks have been kindly furnished by Alex. Soumarocoff, director of the Imperial manufactory.

173

H

174

175

R.B.

176

H B

177

H
E 48

179

B y 62
+ 17 68
R

178

H
G 22
A

180

B

181

8 620
• 17 64

186

R

187

R

182

H H

183

B

184

L.B.

186

R

188

H.

189

I

190

Crown
I

191

Crown
I

192

N N

193

G

194

N

195

S

196

XX.

197

BORDEAUX
1841

FRANCE.

E.

173 *Strasburg* (now Germany); see p. 47. C. Hannong,
† 1739.

174, 175 *Strasbourg*. Paul Antoine Hannong.

176 *Strasbourg*. The same, with H graved in the paste.

177 *Strasbourg*. J. A. Hannong, with numbers; one series
in blue under, the other in colours above the glaze.

178 *Strasbourg*. Joseph Adam. On a group. (P.)

Paris, 1738. Count de Brancas Lauraguais.

179 Brancas Lauraguais. Medallion portrait of Louis XV.;
second cypher that of the modeller?

180 Brancas Lauraguais. On a plate; Oriental decoration.

181 Brancas Lauraguais. Medallion. Graved in the paste.

182 *Orleans*, 1764. Gérault makes hard porcelain. His
mark; a closed lambel in gold or blue.

183 *Orleans*. Mark, stencilled, of Le Brun, his successor.

184 *Gros Caillou*, 1702. Mark deposited by J. L. Broillet.

185, 186 *Marseilles*, 1766. J. G. Robert. Dot on the first
stroke of the R or R only.

187 *Marseilles*? Probably Robert.

Niederviller (Meurthe); see p. 47.

1768. Baron de Beyerlé makes porcelain.

188 *Niederviller*. B. N., "Beyerlé, Niederviller," 1768–80.

189 *Niederviller*. Cypher of Count Custine.

190, 191 *Niederviller*. The same surmounted by a coronet.

192, 195 *Niederviller* or *Nider*, in gold, on a cup.

193 *Niederviller*. Cypher of F. C. Lanfrey.

194 *Niederviller*. "Custine, Niederviller." Count Custine's
earliest mark. (Chaffers.)

196, 197 *Bordeaux*, date unknown. Verneuille. His marks.

Etiolles. 1768. Same mark as p. 72. Also "Etiolles,
X^{bre} 1770, Pellevé." Reynolds C. Both graved.

198



199



200



201



202

R.F.

203

R.F.

204

Sèvres

205

M.N.^{le}
Sèvres.

206

M.Imp^{le}
de Sevres.

207



208



209



210



211



212



213



214



215



216



217



218



219



220



221



222



223



224

S. 72.

225

S. 61



FRANCE—continued.

Sèvres made hard-paste porcelain 1768.

- E**
 198, 199 Sèvres. Given by Jacquemart as marks on the first products of hard paste.
 200 Sèvres. Mark from 1753 to 1795.
 201 to 203 Sèvres. R. F. (République Française), either detached or united, with "*Sèvres*" placed above, till 1799.
 204 Sèvres. At the end of 1799, or beginning of 1801, the R. F. disappears, and "*Sèvres*" laid on with a brush until 1802.
 205 Sèvres. Consular period, 1802-4. Stencilled in red.
 206 Sèvres. Napoleon I., Emperor, 1804. Mark in red stencilled till 1809.
 207 Sèvres. Napoleon I. Imperial eagle, 1810-14, in red.
 208 Sèvres. Louis XVIII., 1814-24.
 209 Sèvres. Charles X., 1824-27.
 210 to 212 Sèvres. Charles X., 1827-30. The numerals indicate the year.
 213 Sèvres. Charles X. On decorated pieces, in blue, 1829 and 1830.
 214 Sèvres. Charles X. On porcelain, only gilded, 1829-30.
 215 Sèvres. Louis Philippe. Used from August 1830 to the end of the year.
 216 Sèvres. Louis Philippe, 1830 till Nov. 1834. In blue.
 217 Sèvres. Louis Philippe, November 1834-July 1835. In green or blue, on decorated pieces.
 218 Sèvres. Louis Philippe, 1845-48. Impressed, mostly on white wares in blue or green.
 219 Sèvres. Second Republic, 1848-51.

FRANCE—continued.

- E.
220 Sèvres. Napoleon III., Emperor, 1852. Printed in colour.
221 Sèvres. Napoleon III. His cypher, 1856 till 1870, in colour.
222 Sèvres. Republic. Present mark. 1873.
223 Sèvres. Republic. Present mark. 1873.
224 Sèvres. Mark from 1833, painted in chrome green, affixed to white porcelain to the present time.
225 Sèvres. Mark in green on white porcelain in 1861, scratched through to show it was sent out undecorated.
226 Sèvres. Mark. On a service executed for the Empress Catherine II.

CHRONOLOGICAL TABLE OF THE MARKS EMPLOYED AT THE SÈVRES MANUFACTORY FROM 1753, TO INDICATE THE YEAR IN WHICH THE PIECE WAS DECORATED.

Extracted from the 'Description du Musée Céramique.'

A (Vincennes) 1753	AA 1778	T. 9 An IX (1801)
B (ditto) 1754	BB 1779	X " X (1802)
C (ditto) 1755	CC 1780	11 " XI (1803)
D 1756	DD 1781	—//— " XII (1804)
E 1757	EE 1782	^ " XIII (1805)
F 1758	FF 1783	≡ " XIV (1806)
G 1759	GG 1784	7 1807
H 1760	HH 1785	8 1808
I 1761	II 1786	9 1809
J 1762	JJ 1787	10 1810
K 1763	KK 1788	oz. (onze) 1811
L 1764	LL 1789	d. z. (douze) 1812
M 1765	MM 1790	t. z. (treize) 1813
N 1766	NN 1791	q. z. (quatorze) 1814
O 1767	OO 1792	q. n. (quinze) 1815
P 1768	PP 1793	s. z. (seize) 1816
Q* 1769	QQ 1794	d. s. (dix-sept) 1817
R 1770	RR 1795	
S 1771	<p>The change of era caused this mode of marking the date to fall into disuse, and, from this period until 1800, it is found only on rare examples. In 1801 the custom of dating was resumed, and the letters replaced by the following signs :—</p>	From 1818 the year is expressed by the two last figures only. Thus :—
T 1772		18—1818
U 1773		19—1819, &c.
V 1774		and is so continued to the present time.
X 1775		
Y 1776		
Z 1777		

The months were given by the addition of the numerals 1, 2, 3, 4, &c.

* The extraordinary event of the Comet of 1769 suggested to the Directors of the Manufactory the idea of transmitting the remembrance of it by their productions. A vase was therefore made in a spherical form, with a bronze appendage, representing the long luminous tail of the comet; and many of the painters substituted for the ordinary mark, which for this year was the letter Q, the following figure :—



DECORATORS OF HARD-PASTE PORCELAIN AT
SÈVRES.

B Boullemier (Antoine). Gilding.

AD Ducluzeau (Madame). Figures, subjects.

A. Poupart (Achille). Landscapes.

B Barbin (François). Ornaments.

B. r Béranger (Antoine). Figures.

CD. Duvelly (Charles). Landscapes and domestic scenes
(*genre*).

Di. Didier. Ornaments.

F Fountain. Flowers.

GG. Georget. Figures, portraits, &c.

H.D. Huard. Ornaments in various styles.

J.A. André (Jules). Landscapes.

Ĵ Julienne (Eugène). Ornaments.

L.B. Le Bel. Landscape.

L.G. Le Gay (Et. Charles). Figures, subjects, portraits.


















LG^{cof} Langlacé. Landscapes.

P.h. Philippine. Flowers and ornaments.

R. Regnier (Ferdinand). Figures, subjects.

S.S.p. Sinsson (Pierre). Flowers.

S.W. Swebach. Landscapes and domestic scenes.

227	228	229	230
			
231	232	233	234
MAP	S		
235	236	237	238
		C.D	
239	240	241	242
			
243	244	245	246
			

FRANCE.

Paris. Faubourg Saint-Lazare, 1769. P. A. Hannong. Replaced by Barrachin. Patron, Comte d'Artois (Charles X.).

E.

227 *Faubourg St.-Lazare. Initial of Hannong.*

228 *Faubourg St.-Lazare. Initials of Charles Philippe.*

229 *Faubourg St.-Lazare. The same under a crown.*

* *Schœlcher*, last proprietor of manufacture.

230 *Gros Caillou (Seine), 1773. Advenir Lamarre.*

231 *Paris. Faubourg St.-Antoine, 1773. Sieur Morelle.*

232 *Paris. Rue de la Roquette, 1773. Souroux.*

233 *Paris. Rue de la Roquette. On a compotier; saucer marked s. Diamond C.*

Paris. La Courtille, 1773. Jean Baptiste Locré.

234 *La Courtille. Two torches crossed, earliest mark.*

235 *La Courtille. The same, as formed later.*

236 *La Courtille. Two ears of corn said to be used. 1790-1800, "Pouyat & Russinger."*

237, 238 *Limoges (Haute Vienne), 1773. Massié and others.*

239, 240 *La Seinie, 1774. Count de la Seinie and others.*

241 *Paris. Rue de Neuilly, 1774. Jean Joseph Lassia.*

Clignancourt, 1775. Pierre Deruelle. Patron, Count de Provence (Louis XVIII.). Called "Porcelaine de Monsieur."

242 *Clignancourt. A windmill. Mark for the first nine months.*

243 *Clignancourt. The same. Reynolds C.*

244 *Clignancourt. On an early piece, stencilled. Sèvres M.*

245 *Clignancourt. Initial for Monsieur.*

246 *Clignancourt. L. s. x., Louis Stanislas Xavier.*

247



248



249

M

250



251

P
C G

252

B

253

B..

254



255



256



257

G. B

258



259



260



261

MANUFACTURE DE MONS^r
LE DUC D'ANGOULEME
A PARIS

262

DIHL ET
GUERHARD
A PARIS

263

GUERHARD
ET DIHL
A PARIS

264

MANUFACT^{rs}
DE DIHL ET
GUERHARD

FRANCE—continued.

E.

- 247 Clignancourt. Same initials more clearly traced.
 248 Clignancourt. Same initials with Prince's crown.
 249 Clignancourt. M and CLIGNANCOURT, stencilled. Initial of Moitte, who succeeded Deruelle. L. s. x. under M (Moitte), on a plate. Reynolds C.
 250 Clignancourt? Initial of Deruelle. (Chaffers.)
 251 Paris. Rue du Petit Carrousel, 1775? Sieur Guy, continued by his family; other stencilled marks—

	P	P	P
	C G	C G	C G
Carousel	M ^{re} du P ^t	MANUFACTURE	MANUF ^{re}
Paris	Carousel	du Petit	du Carousel
	Paris	Carousel	a Paris
		a Paris	

- 252, 253 Boissette, near Melun (Seine-et-Marne), 1778. Vermonet. In blue, always with two dots.

Paris. Rue Thiroux, 1778. A. M. Lebœuf. Patroness, Marie Antoinette. Called "Porcelaine de la Reine."

254 to 256 Rue Thiroux. Painted; later, stencilled.

257 Rue Thiroux. Guy and Housel, Lebœuf's successors.

* The porcelain is later inscribed LEVELLE 12 RUE THIROUX.

Paris. Rue de Bondy, 1780. Guerhard and Dihl. Patron, Duc d'Angoulême.

258, 259 Rue de Bondy. Early mark, stencilled. Guerhard, Angoulême. 259 Same initials with a crown.

260 Rue de Bondy. Initial of the Duc d'Angoulême.

261 to 264 Later marks of the manufactory in red. Dihl in blue under the glaze.

265

NAST

266



267

M

268

D

269



270



271

C.H.

273



272



274



275



276



277



278



279



280

B
Potter
42

281

R
CP
I

282

JP

283

caen

284

















285

CREIL

FRANCE—continued.

E

- 265 *Paris. Rue de Popincourt.* Bought 1783 by Nast, transferred to the Rue des Amandiers. Mark, stencilled. *Lille*, 1784. Leperre Duroo. Patron, the Dauphin.
- 266 *Lille.* Stencilled. Earliest pieces have "*à Lille.*"
- 267 *Paris. Pont-aux-Choux*, 1784. L. H. de la Marre. Patron, Louis Philippe Joseph, duke of Orleans.
- 268, 269 *Pont-aux-Choux.* On same service. Lord Gosford's C.
- 270 *Pont-aux-Choux.* Louis Philippe.
"Fabrique du Pont-aux-Choux" from 1793.
- 271, 272 *Paris. Barrière de Neuilly*, 1784. H. F. Chanou. *Valenciennes*, 1785. Fauquez and Vannier. 1787, Lamoninary. VALENCIEN, the earliest mark.
- 273 *Valenciennes.* Cypher of Fauquez, Lamoninary, and Vannier or Valenciennes.
- 274 *Valenciennes.* The same without Fauquez.
- 275 *Choisy-le-Roi* (Seine), 1785. Stamped.
- 276 to 278 *Vincennes*, 1786. P. A. Hannong. Patron. Louis Philippe, duc de Chartres. Hannong's marks.
- 279 *Vincennes.* Crowned cypher of Louis Philippe in blue.
- 280, 281 *Rue de Crussol*, 1789. Charles Potter. "Porcelaine du Prince de Galles." In blue or gold.
- 282 *Belleville* (Seine-et-Marne), 1790. Jacob Petit.
- 283 *Caen* (Calvados), circa 1793. Desmare et C^{ie}. Stencilled on a saucer. Palliser C.
- 284 *Paris. Boulevard Poissonnière.* "Manufacture de S. M. l'Impératrice, P. L. DAGOTY, à Paris."
* *Paris. Rue de Popincourt*, 1796. Sieur Cœur d'Acier. Mark, a heart. (Jacq.)
"Darte Frères à Paris," circa 1812.
"Lerosey, 376, Rue St.-Honoré." On a cup. (P.)
- 285 *CREIL* (Oise). Name impressed on the ware.

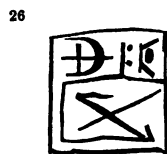
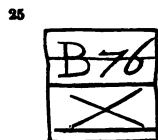
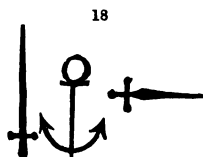
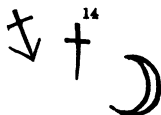
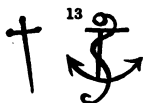
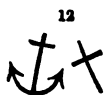
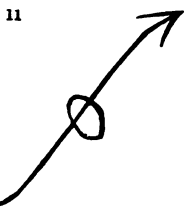
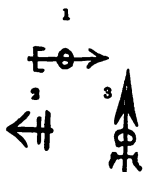
286 	292 	298  	
287 	293 L 23	299 	304 m s
288 	294 <i>D et Cie</i> a Paris	300 	305 
289 E B	295 L C L C	301 · C ·	306 
290 	296 	302 V ^e M & C	307 C P G
291 A · M.	297 	303 H & C	308 

UNKNOWN MARKS (JAOQ.).

E.

- 286 Cypher in red, upon porcelain, like that of Dernelle.
- 287 Medallions on which are inscribed in gold, *la Nation*,
la loy, le Roy.
- 288 In red, with a brush ; fine porcelain.
- 289 Pot for bouquets and gold border ; Sèvres style.
- 290 Porcelain in the style of the workshops of Paris.
- 291 Graved in the paste, saucer with red ground.
- 292 Plate with bouquets, in the Saxon style.
- 293 Graved under a cup decorated with butterflies.
- 294 Lustred cup with a bridge. Artist's initial, M.
- 295 Water jug and basin ; same style.
- 296 M. Riocreux attributed this mark to Fontainebleau,
seeing therein allusion to the historic carps in
the lake.
- 297 Fine porcelain ; Sèvres style.
- 298 We again found this mark accompanied by a crescent
reversed, also the crescent alone, upon a sugar basin
with bouquets.
- 299 Service with armorial bearings in gold ; mark in blue.
- 300 Pieces with wreaths, bouquets, and ribbons. Attributed
by Baron Davillier to Marseilles.
- 301 Bouquets ; style "à la Reine." Mark red.
- 302 Cornflowers ; style "à la Reine."
- 303 Stencilled in red, decorated with detached bouquets.
- 304 Saucer with blue decoration, like the common Tournay
- 305 Cup and saucer, pink ground, with border of flowers.
- 306 French, with bouquets of flowers ; Dresden style.
- 307 "Mfn. du Pl. Carousel, Paris." On a cup and saucer
with the arms of Boulogne. Reynolds C.
- 308 On coffee cups with figures. Palliser C.

K



BOW—CHELSEA.

- Bow.* Stratford-le-Bow, circa 1730. No factory mark.
- F. 1 to 3 *Bow.* On butter-boats, salt-cellar, cups, and other small pieces.
- 4 *Bow.* Impressed, scratched in the paste, and in black.
- 5 *Bow.* In blue, on a cup. Diamond C.
- 6 *Bow.* Sign of the planet Mercury. Franks C.
- 7 *Bow.* In gold, Minerva and Hygeia. Schreiber C.
- 8 *Bow.* In brownish red, on a small basin with animals.
- 9 *Bow.* Figure of a Turk.
- 10 *Bow.* Bow of a violin? On a butter-boat. Diamond C.
- 11 *Bow.* Scratched in the paste. On a plate.
- 12, 13 *Bow.* In red, on figures.
- 14, 15 *Bow.* Crescent blue, anchor and dagger red. Figure of the Seasons. 15 The same. Figure of an officer in jack-boots, seated in a bosquet. Diamond C.
- 16 *Bow.* Capital cursive B reversed in blue, under the glaze. Anchor and dagger red. Figure. M. P. G.
- 17 *Bow.* Figure of Fire modelled by Bacon. Diamond C.
- 18 *Bow.* Anchor and upright dagger red, horizontal blue. On a figure of an actor. Schreiber C.
- 19 *Bow* or Bristol. Stamped. On Marquis of Granby, 1767.
- 20 *Bow* or Chelsea. Assigned to both.
- Chelsea*, circa 1745. A true factory mark, the anchor.
- 21 *Chelsea.* On a bee jug. (Russell C.) If the triangle be accepted as Chelsea, it would be the earliest mark.
- 22 *Chelsea.* Anchor raised or embossed, the earliest mark.
- 23 *a, b, c Chelsea.* Anchors, red, brown, purple and gold.
- 24 *Chelsea.* Two anchors in red or gold.
- 25, 26 *Bow?* Uncertain marks on moulded octagonal cups, with raised figures in compartments. 25 W. F. Wood C. 26 Diamond C.

27



34



42



28



35



43



44



29



36



45



30



37



46



31



38



47



32



39



48



49



50

33



41



51



52

*

DERBY.

- Derby*, 1751. William Duesbury. 1769 purchased the Chelsea works. 1784 transferred them to Derby. †1786.
- F.
- 27, 28 Chelsea—Derby. Chelsea anchor, with D for Derby or Duesbury. Duesbury's first mark, after his purchase of the Chelsea works, invariably in gold.
- 29, 30 Derby. After the visit of the King and Queen, in 1773, the crown was placed over the D. The earliest distinctive mark for Derby, in blue, rarely in puce or gold. This is the true Crown Derby. 30 The anchor surmounted by the crown probably adopted at the same time for pieces made at Chelsea, 1773–1784.
- 31 Derby. On a cup and saucer.
- 32, 33 Derby. Adopted by the second Duesbury, *circa* 1788, †1797, in gold rare, blue and puce; later in vermilion.
- 34 Derby. Partnership of third Duesbury and Michael Kean.
- 35, 36 Derby. Third Duesbury, in vermilion, less carefully drawn, the crown not jewelled, continued by Bloor, 1809 till 1825. 36 Bloor's mark, 1825–30.
- 37 to 41 Derby. "Thumb" printing adopted in 1830.
- 42 Derby. Mark of present owner, Samuel Hancock.
- 43, 44 Derby? In lake, on a cup and saucer. Derby paste and decoration. M. P. G. and Mr. B. Button.
- 45 Derby, Sèvres mark. On a bottle, bleu de roi. M. P. G.
- 46 Derby. Dresden mark. On white glazed figure and others. (Bemrose.)
- 47 Derby. In black, on a biscuit statuette. Palliser C.
- 48 to 50 Derby. Imitations of Oriental marks. The "potter's stool," in pink, on a bow pot. Molyneux C.
- 51 Derby? Bloor's initial. On a cup with deep blue flowers. Marryat C. Also with R. S. Lawrence, Taunton.
- 52 Derby. A star of six rays, often impressed on figures.

53

C C C C C C c

54

S S S S s

55

SALOPIAN

56

S
X
*

57

TURNER

58

63

68

Gooport

74

C

59

64

69

C Dale

75

60

65

70

C D

76

Pinxton
343

61

66

71

77

P
N 300

72

78

P

62

67

73

79

P N

80

P

CAUGHLEY.

Caughley, near Broseley (Shropshire). Coalport, Colebrook Dale, 1772–1799. Turner made porcelain at Caughley when Rose bought the works, and 1814 removed to Coalport or Colebrook Dale, where he had been from 1780.

F.

53 Caughley. In blue, the crescent filled in, and gradually passing into a c.

54 Caughley. In blue, or stamped. s for Salopian.

55 Caughley. Salopian in full.

56 Caughley. In blue. Imitation of the Dresden mark. On small striped cups and saucers.

57 Caughley. Turner's name.

58 to 65 Caughley. Turner's disguised numerals on early printed ware.

66 Caughley. Mark on early printed ware.

67 Caughley. Mark probably of Rose.

68 Coalport. In blue or gold.

69 to 72 Colebrook Dale. 72 In 1851.

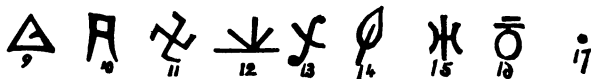
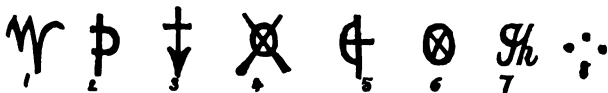
73 Colebrook Dale. Mark used since 1861. Cursive monogram c (Coalport), and s (Salopian), enclosing in the loops the letters s, c, and n, Swansea, Caughley, and Nantgarw, to denote, in 1820, the union of the three manufactures.

74 Colebrook Dale. In blue, Chelsea anchor and c. M. P. G. The companion vase has the Dresden mark and c.

75 *Newhall* (Shelton), Staffordshire, 1777. A company of potters bought Champion's patent and made hard paste at Tunstall. 1789, moved to Newhall. 1810, made bone paste. 1825, works closed. Mark in 1820.

76 to 80 *Pinxton* (Derbyshire), 1793–1812. Billingsley.

81



82



80



83



91



92



93



84



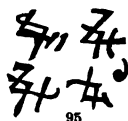
85



86



94



95

87

H. Hancock & Co.

97



9

88

H. Worcester



91

96



89



H

98



9



100



101



102












WORCESTER.

Worcester, 1751. Dr. Wall.

F.

- 81 Worcester. Early workmen's marks. On cups and saucers, and other small ware.
- 82 Worcester. Trade-mark, for Wall or Worcester, when under the direction of Dr. Wall.
- 83 Worcester. Trade-mark, the crescent, in blue, used alone or conjointly with others till 1793, also impressed and in gold. With the profile. (Diamond C.)
- 84 to 86 Worcester. Fretted squares. Imitation of Chinese marks, sometimes combined with a thin red crescent.
- 87 Worcester. "R. Hancock fecit." On black and red printed porcelain, 1757 to 1774.
- 88 Worcester. Richard Holdship. On black and red printed porcelain.
- 89 Worcester. Richard Holdship.* His initials and an anchor, rebus of his name.
- 90 to 96 Worcester. Various imitations of Chinese and Japanese marks.
- 97 to 100 Worcester. Imitations of the Dresden mark.
- 101 Worcester. Imitation of the Sèvres mark. On a small tea-cup. (P.)
- 102 Worcester. Imitation of the Chantilly hunting horn. (B. Button, Brighton.)








* Hancock and Holdship's marks occur together, on a King of Prussia mug. As both were engravers, and Holdship also concerned in china making, the latter may probably have transferred Hancock's engraving to the porcelain.

103 FLIGHTS	112 <i>Chamberlains</i>	119 CHAMBERLAINS
104 <i>Flight</i>	113 <i>Chamberlains, Worcester, & 63, Piccadilly, London.</i>	119 
105 		120 
106 B	114  <i>Chamberlain's Regent China, Worcester, & 155, New Bond Street, London.</i>	121 
107  <i>Flight & Barr,</i>		
108 <i>Flight Barr & Barr.</i>	115  <i>Chamberlains, Worcester, & 155, New Bond Street, London, Royal Porcelain Manufacturers.</i>	
109  BFB		116  CHAMBERLAIN & CO., WORCESTER, 155, NEW BOND ST., & NO. 1, COVENTRY ST., LONDON.
110 FBB		
111   BARR FLIGHT & BARR. Royal Porcelain Works. WORCESTER. London—House. 11 Coventry Street.	117 <i>Chamberlain & Co., Worcester.</i>	
	122 Grainger, Lee & Co., WORCESTER.	

WORCESTER—*continued.*

F.

- 103 Worcester. Dr. Wall died 1776. 1783, works purchased by Mr. Flight. 1783–1792, mark impressed, with or without the painted crescent.
- 104 Worcester, 1783–1792. Painted in blue with or without the crescent.
- 105 Worcester, 1788. The King's visit; mark used after.
- 106 Worcester, 1793–1803. Scratched in the clay. 1791 John Flight died, and Martin Barr was taken in 1793 into partnership; Flight specially superintending the London house.
- 107 Worcester, 1793–1807.
- 108, 110 Worcester, 1807–1813. Mr. Martin Barr, jun., made a partner. 110 F. B. B. impressed. M. P. G.
- 109 Worcester, 1813–1840. Impressed on the ware.
- 111 Worcester, 1813–40. Printed on the ware during the same period.
- 112 Worcester, 1788 to *circa* 1804. Used by Chamberlain with or without "Worcester."
- 113 Worcester, 1814. Written on Worcester porcelain.
- 114 Worcester, 1811 to *circa* 1820. Printed mark.
- 115 Worcester, 1820–1840. Printed mark.
- 116 Worcester, 1840–1845. Mark used by the Royal Porcelain Works. Barr and Chamberlain united.
- 117 Worcester, 1847. Mark used.
- 118 Worcester, 1847–1850. Sometimes impressed, at others printed.
- 119 Worcester, 1850–1851.
- 120 Worcester, 1852. Mark used by Kerr & Binns.
- 121 Worcester, 1857. Used on special works.
Worcester, 1862. Joint Stock Company. Phillips & Binns, managing directors.
- 122 Worcester, 1800. Grainger, a third manufactory.

123	124	125	126	127
24	X 3	+	B6	B 2
128	129	130	131	132
X b	B 3	B ₇	24 X	+ A.1.
133	134	135	136	
I·B				
137	138	139	140	
				

PLYMOUTH—BRISTOL.

Plymouth, 1768. W. Cookworthy took out a patent for hard porcelain.

F.

123 *Plymouth*. Mark, the sign for Jupiter and for tin, in reference to Cornwall, where the kaolin was discovered. On early pieces, in blue, thick and clumsy; later, neatly drawn in red, blue or gold.

* "*William Cookworthy, Factory, Plymouth, 1770.*"
On a butter-boat. Dr. Ashford.

Bristol, 1770. Cookworthy transferred his manufacture to Champion's works at Bristol, and 1773 sold him the patent.

124, 125 *Bristol*. Usual mark, a cross in blue, slate, or impressed, usually accompanied by numbers denoting the different decorators, from 1 to 24. No. 1, that of Bone the enameller.

126 to 130 *Bristol*. B was also a common mark: varieties.

131 *Bristol*. *Plymouth* and *Bristol* marks combined.

132 *Bristol*. Mark unexplained; the cross, blue; the rest, lake. On pieces of the Smith tea-service.

133 *Bristol*. John Britain, Champion's foreman.

134 *Bristol*. Mark impressed, on a pair of biscuit figures.

135 *Bristol*. T embossed or raised; the cross, blue.





















136 to 138 *Bristol*. Dresden marks sometimes affixed.

139 *Bristol*. Dresden and *Bristol* marks combined.

140 *Bristol*. Probably a workman's mark.

* These marks are from Mr. H. Owen, who also claims M. 19, p. 130, for *Bristol*, as the mark of Tebo, a modeller.

142 PORCELAIN AND EARTHENWARE—ENGLAND.

141		149		156	 COPELAND
142		150	SPODE	157	 COPELAND
143		151		158	Spode's Imperial
144		152	 Stone-China		 159
145		153		160	 160
146		154		161	 161
147		155		162	Copeland & Late Spode
148				163	 163

MINTON—SPODE.

Stoke-upon-Trent. Earthenware and porcelain, 1791. Thomas Minton †1836. Herbert Minton †1861. Colin Minton Campbell, &c.

F.

141 Minton. Earliest mark; style of Worcester.

142, 143 Minton. Other early marks.

144, 145 Minton, *circa* 1850. 145, 1850.

146 Minton, 1858.

147, 148 Minton, 1872.

149 Minton, 1874.

Stoke-upon-Trent. Earthenware and porcelain, 1770.

Josiah Spode, earthenware, †1797. 1800, his son Josiah made porcelain, †1827. In 1833 Alderman Copeland bought the works, and carried them on with Mr. Garrett until 1847. Then alone, as "Copeland, late Spode," till 1867, when the firm was, and still is, "W. T. Copeland and Sons." †1868.

150 Spode. Painted in red.

151 Spode. "Felspar porcelain." Printed in pink.

152 Spode. On iron-stone china.

153 Copeland & Garrett, 1833-47.

154 Copeland & Garrett. With a wreath.

155 Copeland & Garrett.

156 Copeland. From 1847-51.

157 Copeland. From 1851, in chrome green.

Earthenware.

158 Spode's "Imperial." "Spode" impressed or printed.

159 Spode's "New Fayence."

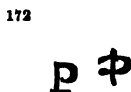
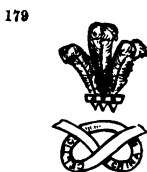
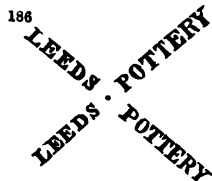
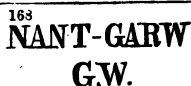
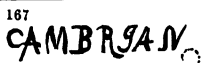
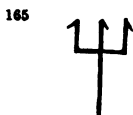
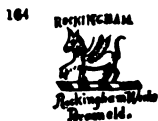
160 Copeland & Garrett. "New Fayence," 1833-47.

161 Copeland & Garrett. "New Blanche," 1833-47.

162 "Copeland, late Spode." From 1847-67.

163 W. T. Copeland & Sons. From 1867.

144 PORCELAIN AND EARTHENWARE—ENGLAND.



ENGLAND.

Rockingham, at Swinton, near Rotherham, Yorkshire. Earthenware and porcelain. 1778, Messrs. Bingley made "Rockingham" ware. 1807, Messrs. Brameld took the works. 1820, porcelain. 1842, works ceased.

F.

164 *Rockingham*. The Rockingham crest adopted, circa 1823. Brameld marked with his name and the letter B, or a cross with four dots, and "Brameld" above. The teapots are stamped ROCKINGHAM, BRAMELD, MORTLOCK, or MORTLOCK'S CADOGAN.

Swansea, Glamorganshire. Earthenware and porcelain. 1780–90, G. Haynes extended the works. 1802, Mr. Dillwyn took the works. 1810, "Opaque porcelain" stamped. 1814–17, fine porcelain produced. Mark, circa 1815, SWANSEA or *Swansea*, stencilled in red or impressed, sometimes with the letter c. Also "SWANSEA, DILLWYN & Co.," "DILLWYN'S ETRUSCAN WARE." Works bought by Rose, 1820.

165 *Swansea*. Trident.

166 *Swansea*. Two tridents impressed.

167 *Swansea*. In brown, "Cambrian" and "Cambrian pottery." Works so styled by Haynes. "BEVINGTON & Co., SWANSEA." On a biscuit lamb. M. P. G.

168 *Nantgarw* (Glamorganshire), 1813–20. Billingsley & Walker. Mark, painted in red or impressed, also stencilled in cursive characters, sometimes as given with Walker's initials. "MORTLOCK" was also gilt on Swansea, and Nantgarw china painted in London.

169 *Davenport* (Longport). Earthenware and porcelain, 1793. An anchor, with "DAVENPORT." DAVENPORT STONE CHINA, with an anchor in a portico, "Longport," and "Davenport, Longport."

ENGLAND—continued.

F.

- 170 *Wedgwood*, 1808. Porcelain made at Etruria by Thomas Byerley, Wedgwood's nephew. Mark, in red or blue.
- Liverpool*. Earthenware and porcelain. 1716–56, SHAW. 1750, Sadler & Green invent printing upon pottery. 1756–60, READ & Co. 1775, CHRISTIAN made large porcelain vases. 1796, Messrs. Worthington founded Herculaneum. 1800, made porcelain. 1833–36, let to Case & Mort.
- 171 *Liverpool*, 1752. "Richard Chaffers," between a heart. 1769.
- 172 *Liverpool*. J. Pennington. In gold and colours. Mostly on punch bowls. 1760–90.
- 173 *Liverpool*. "Herculaneum," or sometimes within a garter, earliest marks, before 1822, printed in blue. 1822–33, HERCULANEUM POTTERY, stamped or marked.
- 174 *Liverpool*. Herculaneum. The liver (crest of the city), holding a branch of liverwort. Mark of Messrs. Case and Mort. (Ch.) Stamped. An anchor with "Liverpool" impressed also occurs.
- 175 *Rogers* (Longport), 1786. Earthenware and ironstone china.
- 176 *Mason*, O. J. (Lane Delph). "Ironstone china," patented 1813. Also "Mason's Cambrian Argil."
- 177 *Bridgwood & Clarke* (Tunstall and Burslem), circa 1857. Opaque china.
- 178 *Hilditch & Son* (Longton). On a porcelain tea-service with blue flowers. (P.)
- 179 *Bowers?* J D B on the coronet and "Celtic china" on Stafford knot. Probably one of the Bowers (Tunstall), a similar knot with G F B being given by Chaffers.

ENGLAND—continued.

F.

- 180 *Meyer & Newbold* (Longton). In red, on a porcelain spill pot. M. P. G.
Elers, John Philip and David (Bradwell), 1690–1710.
 Salt glaze red ware. Marks, imitation of Japan.
- 181 *Elers*. Key pattern, on a teapot. M. P. G.
- 182 *Elers*. On a teapot. Diamond C.
- 183 *Yarmouth*. Mark of W. Absolon, potter, with an arrow impressed.
Leeds. Cream-coloured ware. 1760, Green, and subsequently, “Hartley, Greens & Co.”
- 184 *Leeds*. Charles Green. Early mark.
- 185 *Leeds*. Arrow-head impressed; early mark.
- 186 *Leeds*. On an openwork basket, impressed. Also stamped, surmounted by a small crown. M. P. G.
- 187 *Turner* (Lane End), †1786. Mark on blue earthenware, with “Turner” impressed. Diamond C.
- 188 *Portobello* (Edinburgh). Earthenware. On a pot with yellow ground.

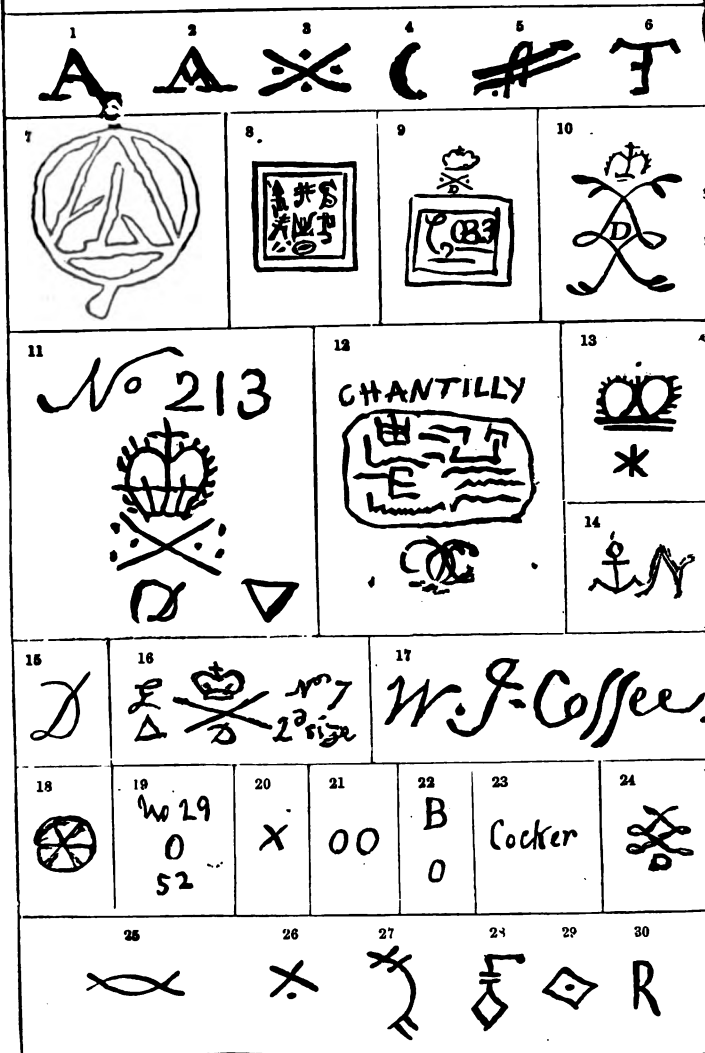
The unmarked manufactories are not within the scope of this work. Among these are—

Lowestoft (Suffolk). *Hewlin Luson* of Gunton Hall. 1756, earthenware and soft paste porcelain. 1775, hard paste. 1770–1800, its greatest prosperity. 1803, works closed.

Jackfield (Shropshire), celebrated for its red ware coloured black with manganese. 1751, taken by R. Thursfield. 1780, Rose of Caughley, and transferred to Coalport.

Place, Francis (Manor House, York), made porcelain. †1728. M. P. G.

And many others.



ADDITIONAL MARKS ON ENGLISH PORCELAIN.

- g.
 1 to 5 *Bow?* Marks on figures belonging to Mr. W. Tiffin, all in blue. 2 and 3, on a pair of pastoral figures. 5, figure of Thames waterman, in Doggett's orange coat and badge.
 6 *Bow?* Embossed sauce-boat, Chinese figures, supposed monogram of Frye, † 1762, in blue. Tiffin C.
 7 *Bow?* Impressed on a plate. Rev. G. Pinder. (Tiffin.)
 8 *Derby.* On service made 1819, by Bloor, for the Persian Ambassador.
 9 *Derby.* Crown and letter red, square, impressed. On a plate. Oriental pattern. S. K. M. (Chaffers.)
 10 *Derby.* Imitation of Sèvres mark, used (Mr. Bemrose) in 1842. On four figures.
 11 *Derby.* Biscuit figure, with a triangle deeply scratched in the paste before firing. Diamond C.
 12 *Derby.* Dinner plate, blue and white. Mark blue, double D. K. (Duesbury and Kean) impressed. Diamond C.
 13 *Derby.* Cup and saucer. Silver ground. Earl of Chesterfield.
 14 *Derby.* Cup and saucer. (Tiffin.)
 15 *Derby.*
 16 *Derby.* Cup and saucer, with a triangle. (Tiffin.) On a vase. (Bemrose.)
 17 *Derby.* Signature of Coffee, scratched on a terra-cotta bull. (Bemrose.)
 18 *Derby.* Incised six-rayed star in a circle. On a figure. (Tiffin.)
 19 to 23 *Derby.* Cocker's marks on figures, baskets of flowers, mostly biscuit, made by him at Derby until 1840, and afterwards at Chenies Street, Tottenham

ADDITIONAL MARKS ON ENGLISH PORCELAIN—continued.

G.

Court Road, until 1853. 19, on a figure with star and Derby mark. (Bemrose C.) 20 and 23, scratched. 21 and 22, impressed. Communicated by Mr. W. Bemrose.

24 Derby. Imitation of Sèvres mark.

25 to 30 *Worcester*. Various workmen's marks. (C. J. Robinson.)

LIST OF SOME OF THE PRINCIPAL STAFFORD-
SHIRE AND OTHER POTTERS WHO MARKED
WITH THEIR NAMES — GENERALLY IM-
PRESSED IN CAPITAL LETTERS.

- ABBEY, RICH. (Liverpool), 1790-6. Liverpool printed ware.
- ADAMS, W. (Tunstall), *circa* 1780. Cream-coloured and Wedgwood wares.
- ANSLEY, L. (Lane End), 1780. On a teapot. Diamond C.
- ASTBURY (Shelton), † 1743. Red, crouch, and stonewares.
- BADDELEY, R. & J. (Shelton). 1750, Queen's ware. 1780, printing with oil. J. & E.; same firm, 1780-1806. T. E. B.
- BADDELEY, W. (Hanley), 1802. Black and Queen's ware, marked "Eastwood."
- BAGSTER, J. D. (Hanley), 1820. On a set of stoneware jugs. Diamond C.
- BAILEY & BATKIN (Lane End). sixteenth century. Lustred ware.
- BARKER, EDWARD (Sunderland). Transfer jug.
- BARKER, S. (Leeds), 1834. Succeeded to Don pottery. Demi-lion holding a flag inscribed "Don," and underneath "Pottery," or an eagle rising out of a ducal coronet, with "Barker" above.
- BELL, W. 'Bellevue Pottery, Hull,' round a bell 1820-40 Cream wares.

- BENTLEY, THOMAS, 1768. Partner of Wedgwood. †1780.
- BIRCH (Hanley). Black Egyptian ware.
- BOOTH, ENOCH (Tunstall), *circa* 1750. Fluid glaze.
- BOURNE, C. E. (Denby, Derbyshire). Imitator of Wedgwood wares. "Bourne, J., Denby Pottery." On a pistol.
- BOURNE, E. (Denby). On a jar of black Egyptian. (Bemrose C.) "Belper and Denby, Bourne's Potteries, Derbyshire." *ninth* century. Brown stoneware and bottles with modelled figures.
- BROMLEY, (Brampton, near Chesterfield), 1800. Brown ware.
- CAREY (Lane End). *ninth* century. Name impressed beneath an anchor. Ironstone china.
- CHATTERLEY, C. & S. (Hanley), *circa* 1770. Black Egyptian.
- CHETHAM & WOOLLEY (Lane End), *circa* 1795. Pottery without glaze, called "Pearl Ware."
- CHILD (Tunstall), 1763. Queen's ware, "warranted Staffordshire."
- CLEWS (Cobridge), 1814-26. Cream-coloured ware. Mark, "Clews, warranted Staffordshire," under a crown.
- CLOSE & Co., late WM. ADAMS & SONS (Stoke-upon-Trent). Queen's ware.
- DANIEL, RALPH (Cobridge), *circa* 1743. Plaster of Paris moulds.
- DAWSON (Sunderland). Pink metallic lustre.
- DIXON, AUSTIN, & Co. (Sunderland), 1805. Purple metallic lustre. "Sunderland Pottery."
- DOULTON (Lambeth). *xviii*th and *xix*th centuries. Stonewares.
- DUNDERDALE, DAVID (Castleford, near Leeds), 1790. "D. D. & Co., CASTLEFORD." Queen's ware.
- DWIGHT (Fulham), 1671, †1737. Stoneware and porcelain.

- FELL (St. Peter's Pottery, near Newcastle-upon-Tyne), *circa* 1817. Cream-coloured ware. Bronze lustre. "Fell & Son" over an anchor.
- FOWKE, E. G. (Lowesby, Leicestershire), *circa* 1835. Terracotta. Mark, "Lowesby," surmounted by a fleur-de-lis.
- GIARINELLI, J. B. Modeller for Job Meigh. Early sixteenth century.
- GLASS, JOSEPH (Hanley), *circa* 1670. Coarse ware, ornamented with slip.
- GODWIN, T. & B. (Cobridge), 1786. Queen's ware.
- GOULDING, WILLIAM (Isleworth), 1770.
- GREEN, JOHN, from Leeds (Swinton-on-Don), 1790. Queen's ware. "DON POTTERY."
- GREENWOOD, S. On a black mug.
- HACKWOOD, C. & H. (New Hall, Shelton). Cream-coloured ware. 1842, "Hackwood & Co." 1849, "Hackwood." 1856, Cockson & Harding, marked "C. & H., late Hackwood."
- HARDING (Shelton). Brown glazed ware.
- HARLEY (Lane End), *circa* 1809. Queen's ware, basaltes.
- HEATH, JOSHUA (Cockpit Hill, Derby). Two-handled drab mug. M. P. G.
- HEATH, WILLIAM, 1764. Stoneware pot with Hogarth's *Midnight Conversation*.
- HOLLINS, S. (Shelton), *circa* 1760. Fine red ware.
- HOLLINS, T. & J. (Hanley), *circa* 1802. Wedgwood ware.
- KEELING, J. (Hanley), 1796. Dinner services with views.
- KISHERE, WILLIAM (Mortlake). Stoneware jug. Diamond C.
- LAKIN & POOLE (Hanley), *circa* 1770. Cream-coloured ware, basaltes, figures.
- LEWINS, EDWARD (Newcastle-upon-Tyne). Marked "Sheriff Hill Pottery."
- LOCKETT, J. (Lane End), 1710-15. Stonewares in relief.

- MAYER, E. (Hanley), 1770. Contemporary of Wedgwood. Cream-coloured ware, basaltes, &c. Brown line.
- MAYER, J. (Hanley). Cream-coloured ware.
- MEIGH, JOB, & SONS (Hanley), 1780. Salt-glazed wares and figures.
- MILES, T. (Shelton), 1700. Brown stoneware. "M." and a number.
- MIST (London). Black ware.
- MOORE & Co. (Wear Pottery, Southwick, near Sunderland), 1803. Jugs with pink metallic lustre, toad jugs, &c.
- MORLEY (Nottingham), *circa* 1750. Brown stoneware mugs, bears, &c.
- MOSELEY (Burslem), *circa* 1819. Black ware.
- MYATT, J. (Lane Delph). Red ware, engine-turned, like Wedgwood's.
- NEALE, I. (Hanley); partner of Palmer. "Neale & Palmer." 1776-8 alone, "J. Neale, Hanley," in a circle; when he took as partner Robert Wilson, "Neale & Wilson." Cream-coloured, jasper Egyptian wares, and very good figures; "Neale & Co."
- OLDFIELD (Brampton, near Chesterfield). Brown ware.
- PALMER, H. (Hanley), *circa* 1760. Wedgwood wares, which he pirated through Voyez; red engined. "Palmer" in a circle.
- PHILLIPS (Longport), 1760. Cream wares, willow patterns.
- PHILLIPS (North Hylton, Sunderland). "Phillips & Co., Sunderland Pottery," 1780. "J. Phillips & Co., Hylton Pottery," engraved on copper-plate. Pink lustre.
- PHILLIPS, EDWARD (Shelton). Decorator.
- PLACE, F. (York), †1728. Fine stoneware.
- PLANT, BENJ. (Lane End), 1780. Jugs in form of lions, &c.
- POOLE, R. Cream-coloured ware. M. P. G.

- REED (Mexborough, near Swinton), *circa* 1800. Vases in imitation of Oriental.
- RIDGWAY, J. & G. (Shelton), Bell works, *circa* 1790. Earthenware and porcelain.
- RIDGWAY, MORLEY, WEAR & Co. (Shelton), 1836-45. "R. M. W. & Co." Successors of Baddeley.
- RILEY, J. & R. (Burslem), 1802-27. "Riley's Semi-China." M. P. G.
- RING, J. (Bristol). Succeeded, in 1784, R. Frank, who made cream ware in 1777 at Bristol, and copper-lustred ware at Brislington. Ring †1788. Family continued till 1813. Marked with impressed cross and "Bristol Pottery." 1813, Pountney successor; a P impressed.
- SADLER & GREEN (Liverpool). Invented copper-plate printing on pottery, 1750. "J. Sadler, Liverpool," on tiles.
- SALT, R. & SON (Hanley), 1846. Modeller of figures. M. P. G.
- SANS, WILLIAM, *circa* 1670. Coarse ware, ornamented with slip.
- SCOTT BROTHERS & Co. (Southwick, near Sunderland), 1788. Lustred ware.
- SEWELL, T., & DONKIN (St. Anthony's, near Newcastle-upon-Tyne), 1780-90. Pink metallic-lustred and cream-coloured ware. SEWELLS AND DONKIN, SEWELLS AND Co.
- SHAW, RALPH (Burslem), 1733. Patent for chocolate ware.
- SHAW & PENNINGTON (Liverpool). Delft punch bowls.
- SHORE, J. (Isleworth). 1760, made earthenware and porcelain. 1787, porcelain discontinued. 1795, red ware, resembling Samian, marked "S. & C." "William Goulding, June 20, 1770," painter, succeeded Shore.
- SHORTHOSE (Hanley), before 1783. Cream-coloured ware; also SHORTHOSSE & HEATH.

- SMITH, W. (Stockton-on-Tees). 1810, "W. S. & Co., Queen's ware, Stockton." An injunction granted against them, in 1848, for stamping "Wedgwood" on their wares.
- STEEL, D. (Burslem), 1802-24. Ornamental wares.
- STEVENSON, A. (Cobridge), 1802. "Warranted Staffordshire" in a circle, and a ship impressed. Cream-coloured ware. M. P. G.
- TALOR, WILLIAM, 1690. Coarse ware, ornamented with slip.
- TOFT, RALPH, 1670-80. Ware similarly decorated.
- TOFT, THOMAS, 1670-80. Coarse buff dishes with slip decoration.
- TURNER, J. (Lane End), *circa* 1762, †1786. Imitations of Wedgwood and porcelain. Had a *depôt* at Delft.
- TURNOR, RALPH, 1670-80. Buff-coloured dishes with figures in relief.
- VOYEZ, J. (Cobridge), a Frenchman employed by Wedgwood, and, in 1773, in business for himself. Jugs, &c., with rustic figures in relief.
- WAGSTAFFE (Vauxhall and Mortlake), †1803-4. Terra-cotta ice-pail. Delft and stoneware.
- WALTON, J. (Burslem), *circa* 1821. Figures and animals.
- WARBURTON, J. (Hot Lane), 1710. Cream-coloured ware.
- WARBURTON, P. & F. Figures in cream ware, after Chelsea models.
- WEDGWOOD, AARON (Burslem), 1690. Crouch ware.
- WEDGWOOD, JOSIAH (Burslem and Etruria). 1762, Queen's or cream-coloured ware. 1766, Basaltes. 1768, partner with Bentley. 1769, Etruria works opened. 1775, Flaxman engaged. 1776, Jasper ware. †1795. Marks before 1768 and after 1780, WEDGWOOD, the same, in smaller letters, and rarely "Wedgwood, Etruria." On ornamental pieces made between 1768

and 1780, WEDGWOOD & BENTLEY, the same in smaller letters, with ETRURIA; "*Wedgwood and Bentley*" in a circle, and "*W. and B.*" on small seals and intaglios. After the death of Josiah, these marks were disregarded.

WEDGWOOD, RALPH (Knottingley, and in 1804 "Ferry-bridge," near Pontefract), 1796. Marked "Wedgwood & Co.;" and imitated Josiah's ware.

WEDGWOOD, THOMAS (Burslem), *circa* 1786. Cream-coloured ware.

WHIELDON, THOMAS (Little Fenton), 1740-60. Salt-glazed. Agate, tortoiseshell and cauliflower ware. Partner of Josiah Wedgwood till 1759. † 1798.

WHITE, W. J. "Fulham Pottery," and "W. W., 1800." Stoneware. Jewitt Sale.

WILSON, RALPH (Burslem), 1730-40. Variegated and granite ware.

WILSON, ROBERT (Hanley). Succeeded Neale. C under a crown, with "Wilson." M. P. G.

WILSON & PROUDMAN. On two chocolate-coloured bottles with embossed figures. (Sale at Norwich, 1873.)

WOOD, AARON (Burslem), *circa* 1750-70. Fine white salt-glazed embossed wares, misnamed "Elizabethan."

WOOD, ENOCH (Burslem), 1784. The "Father of Pottery," son of Aaron. Egyptian black ware, &c. 1790, WOOD & CALDWELL. Busts. 1818, E. WOOD & SONS.

WOOD, RALPH (Burslem), 1730-40. Father of Aaron. Cream ware.

WRIGHT, JOHN (Staffordshire), 1704. Coarse ware, with slip decoration.

WROTHAM (Kent), xviith century. Earthenware tygs, &c., so marked and dated.

YATES (Shelton). Black Egyptian ware. Jewitt C.

INDEX.

Abaquesne, 39
Absolon, 147
Adriaensz, J. H., 61
Alcora, 75
Amstel, 111
Amsterdam, 59, 111
André, Jeanne, 55
Anspach, 69, 105, 109
Antibonon, G. B., 33, 91
Apiello, 91
Appel, J., 61
Aprey, 47
Arfinger, 73, 75
Arnstadt, 105
Arras, 89
Avisseau, 53
Avon, 39

Baden, 107
Bagnorea, 21
Baronowka, 113
Barbin, 87
Barcello, S., 29
Baroni, 33
Barr, 139
Barrachin, 123
Bartolo, F., 107
Bassano, 31
Batista, G. G., 31
Bayreuth, 69, 109
Beek, W. van, 63
Benedetto, M., 7
Belleville, 127
Berlin, 109
Bertolini, 29
Bevington, 145

Beyerlé, Baron de, 47, 115
Bichelbergen, 109
Billingsley, 145
Bloor, 133
Boch, Brothers, 59, 111
Boissette, 125
Bone, 141
Bonnefoy, A., 51
Bordeaux, 115
Borne, Cl., 43
Borne, E., 51
Borne, H., 51
Böttger, 103
Bourdu, J., 51
Bourg-la-Reine, 45, 89
Boussemart, F., 45
Bow, 131
Bowers, G. F., 146
Brama, Giov., 27
Brameld, 145
Brandi, P. F., 35
Brecchi, 33
Bridgwood and Clarke, 146
Briel, P. van der, 61
Bristol, 141
Britain, J., 141
Broillet, J. L., 115
Brouwer, G., H., & J., 63
Bruges, 59
Brussels, 111
Buchwald, 75
Buen Retiro, 91
Byerley, 146

Caen, 127
Caffaggiola, 3

- Cambiasi, L., 19
 Campani, F., 83
 Candiana, 29
 Capo di Monte, 35, 91
 Casa Cozzi, 91
 Casa Pirota, 23, 25
 Casa Vezzi, 91
 Casali and Caligari, 83
 Case and Mort, 146
 Caselli, G., 21
 Castel Durante, 18
 Castelli, 35
 Caughley, 135
 Cencio, M^o., 13
 Chaffers, 146
 Chamberlain, 139
 Champion, 141
 Chanou, H. F., 127
 Chantilly, 87
 Chapelle, P., 43
 Charlottenburg, 109
 Chelsea, 131
 Chelsea—Derby, 133
 Chicauneau, P., 87
 China: dynasties, 76–78; inscriptions, 79–81; honorific marks, 83
 Chmeloff, 113
 Choisy-le-Roi, 127
 Cirou, Ciquaire, 87
 Città di Castello, 19
 Clerice, Felice, 33
 Clerissy, P., 49
 Clignancourt, 123
 Coalport, 135
 Coccorse, C., 35
 Cocker, 149
 Cœur d'Acier, 127
 Coffee, 149
 Colebrook Dale, 135
 Conrade, D., 51
 Cookworthy, W., 141
 Copeland, 143
 Copenhagen, 111
 Cornaro, 31
 Creil, 127
 Cretté, L., 111
 Custine, Count, 47, 115
 Daeuber, 111
 Dagoty, P. L., 127
 Dahl, 105
 Daraubert, Gernault, 51, 89, 115
 Darte, 127
 Davenport, 145
 Deleneur, Desm., 89
 Delft, 59
 Derby, 133
 Deruelle, P., 123
 Desmare & C^{ie}., 127
 Desvres, 43
 Dextra, J. T., 61
 Dieul, 41
 Dihl, 125
 Dillwyn, 145
 Diruta, 21
 Doccia, 91
 Doorne, P. van, 63
 Dorez, B., 45, 87
 Dorez, L. and N. A., 45
 Dresden, 103
 Dubois, Brothers, 89
 Duesbury, W., 133
 Dupré, Poulaine, 43
 Durantino, F., 17, 21
 Durantino, G., 15
 Duyn, J. van, 63
 Ehrenreich, E., 75
 Elbogen, 109
 Elers, 147
 Este, 33
 Etiolles, 89, 115
 Fabriano, 21
 Faenza, 23
 Fanciullacci, 91
 Fauchier, J., 51
 Fauquez, P. J., 45, 59, 127
 Febvrier, J., 45
 Fischer, M., 109
 Flight, 139
 Florence, 87
 Fontana, F., 15
 Fontana, G., 15
 Fontana, O., 17
 Forli, 27
 Fouque, J., 49
 Frankenthal, 69, 107

Frate, El, 21
 Fulda, 105
 Fürstenberg, 105

Galiano, 3
 Gardner, 113
 Gaze, Sieur, 47
 Gelz, 69, 105
 Genoa, 31
 Gentili fam., 35
 Gera, 107
 Geyers, R. B., 73
 Giese, M. de, 69
 Gillio, M^c., 11
 Ginori, 91
 Gio. Batista, 31
 Gionetti, 111
 Giordano, 91
 Giorgio, M^c., 9, 13
 Giovanni Maria, 15
 Giovine, 91
 Girolamo, M^c., 19
 Giustiniani, 35
 Glot, 45
 Göggingen, 69
 Gotha, 105
 Gouda, M., 61
 Grainger, 139
 Grangel, F., 49
 Greiner, 105, 107
 Grönsveld, C. v., 111
 Grosbreitenbach, 105
 Gros Caillon, 115, 123
 Grue, Liborius, 35
 Grue, Saverio, 35
 Gubbio, 9
 Guerhard and Dühl, 125
 Guidobono, 31
 Guillebeaux, 43
 Guy and Housel, 125

Haag, 111
 Hagen, P. J. v. d., 63
 Hague, 111
 Hagenau, 47
 Hancock, R., 137
 Hancock, S., 133
 Hannong, B., 47
 Hannong, C., 47 115

Hannong, J. A., 47, 69, 107, 115
 Hannong, P. A., 47, 69, 107, 109, 115, 123, 127
 Harburg, 69
 Hartley and Green, 147
 Haynes, G., 145
 Herculeaneum, 146
 Herend, 109
 Hesse-Darmstadt, 105
 Hildesheim, 107
 Hilditch and Son, 146
 Höchst, 69, 105
 Holdship, R., 137
 Hoorn, H. van, 63
 Höroldt, 103

Jackfield, 147
 Giacomo, M^c., 19, 29
 Jacques and Jullien, 45, 89
 Jansz, J. van der Kloot, 63
 Japan, 85
 Jarry, 47

Kaga ware, 85
 Kean, 133
 Kerr and Binns, 139
 Keyser, C., 61
 Kief, 113
 Kiel, 75
 Kielle, A., 61
 Kleynoven, Q., 61
 Kloster-Veilsdorf, 105
 Kordenbusch, 69
 Korniloff, Brothers, 113
 Korzec, 113
 Kousnetzoff, 113
 Kraut, H., 69
 Künersberg, 75
 Kuylick, J. J., 61

La Courtille, 123
 Lamarre, A., 123
 Lamonary, 127
 Lanfranco, 19
 Lanfrey, F. C., 115
 La Seinie, 123
 Lassia, J. J., 123
 La Tour d'Aigues, 53, 89
 Laun, H. v., 59

Lauraguais, Count de Brancas, 115

Lavalle, Dr., 47

Lebœuf, 125

Le Brun, 115

Leeds, 147

Lefebvre, D., 51

Lei, P., 33

Leihamer, A., 75

Le Nove, 33, 91

Leperre Duroo, 127

Lerosey, 127

Leveille, 125

Lille, 45, 87, 127

Limbach, 105

Limoges, 53, 123

Lisbon, 75

Liverpool, 146

Locré, J. B., 123

Lodi, 33

Loosdrecht, 111

Loreto, 15

Lowestoft, 147

Ludovico, M^o., 29

Ludwigsburg, 107

Lunéville, 47

Luson, H., 147

Luxemburg, 59, 111

Lynker, 111

Macheleid, 107

Madrid, 91

M^o. iero da Forlì, 27

Malines, 59

Manara, B., 25

Marans, 51

Marcolini, 103

Marconi, G., 91

Maria Cutius, 33

Mariani, Gianm., 19

Marieberg, 75, 89

Marini, D., 29

Marron, M^{me}. de, 47

Marseilles, 51, 115

Marum, P. van, 63

Mason, C. J., 146

Massié, Sieur, 53, 123

Mathaut, 47

Maubrée, 111

Maurienne, 31

Meillonas, 47

Meissen, 103

Mejigorié, 113

Mennecy-Villeroy, 87

Merlino, G., 15

Mettlach, 69

Meyer and Newbold, 147

Middeldyk, H. van, 63

Milan, 33

Milde, J. de, 61

Minton, 143

Moitte, 125

Moll, Pastor de, 111

Mollica, G., 35

Monnier, Sieur, 89

Montelupo, 7

Moreau, Marie, 87

Morelle, Sieur, 123

Mortlock, 145

Moscow, 113

Moulins, 53

Moustiers, 49

Nantgarw, 145

Naples, 35, 91

Nast, 127

Neudeck, 107

Nevers, 51

Newhall, 135

Nicola da Urbino, 17, 19

Niederviller, 47, 115

Nordenstople, 73

Nuremberg, 69

Nymphenburg, 107

Nyon, 111

Orleans, 51, 89, 115

Otrinci, S. da, 21

Padua, 31

Parce, P., 61

Paris, 39, 87, 115

—, Barrière de Neuilly, 127

—, Blvd. Poissonnière, 127

—, Faub. St.-Antoine, 123

—, Faub. St.-Lazare, 123

—, Pont-aux-Choux, 127

—, Rue de Bondy, 125

—, Rue de Crussol, 127

Paris, Rue du Petit Caroussel, 125

—, Rue de Neuilly, 123

—, Rue de Popincourt, 127

—, Rue de la Roquette, 123

—, Rue Thiroux, 125

Pasquier, C. du, 109

Patanazzi, A., F., and V., 19

Pavia, 33

Pélissier, 87

Pellevé, 45, 115

Pennington, 146

Pennis, A., 63

Perrin, Veuve, 51

Pesaro, 19, 33

Peterynck, 59, 89

Petit, 45, 127

Pigorry, 87

Pinxton, 135

Pisa, 7

Place's ware, 147

Plymouth, 141

Poitou, 39

Popoff, 113

Poppelsdorf, 69

Portobello, 147

Poterat, Edme., 43

Poterat, L., 87

Potter, 127

Pouyat and Russinger, 123

Premières, 47

Prestino, M^e., 13

Praskau, 109

Pynaker, A. and J., 61

Ratisbon, 109

Rato, 75

Rauenstein, 105

Ravenna, 29

Regensburg, 109

Rénac, 51

Réverend, C., 45

Rimini, 29

Ringler, 107

Robert, 51, 115

Rockingham, 145

Rodriguez, F., 51

Roerder, S. P., 59

Rogers, 146

Rolet, Mons., 33

Rome, 21

Rörstrand, 73

Rose, 135, 147

Rothenburg, 105

Rouen, 39

Roussencq, J. P., 51

Rubati, P., 33

Rudolstadt, 107

Sabarine, 113

Sadler and Green, 146

St.-Amand-les-Eaux, 45

St. Cloud, 45, 87

St. Omer, 43

St. Petersburg, 113

Saladin, L., 43

San Quirico, 33

Salopian, 135

Sauderus, L., 61

Sarreguemines, 47

Satsuma ware, 85

Savona, 31

Savy, 51

Sceaux, 45, 89

Schapper, J., 69

Schenk and Lörch, 107

Schlakenwald, 109

Schoelcher, 123

Schreitzheim, 69

Seigne, J., 51

Seville, 75

Sèvres, 45, 89, 117

Siena, 7, 33

Sinceny, 45

Sitzerode, 107

Soliva, 49, 75

Solobrinio, L., 27

Souroux, 123

Spaandonck, 63

Sperl, Widow, 107

Spode, 143

Stoke-upon-Trent, 143

Stralsund, 69

Strasburg, 47, 115

Swansea, 145

Tavernes, 47

Terchi, 31

Tervueren, 58

Thursfield, 147
Treviso, 83
Trou, 45, 87
Tournay, 59, 89
Tours, 53
Turin, 31
Turner, 135, 147

Urbino, 17
Utzschneider, 47

Valenciennes, 45, 127
Van der Even, Suter, 59
Vannier, 127
Varages, 47
Vavasseur, 43
Vecchio, F. del, 35
Venice, 29, 91
Verburg, P., 63
Vermonet, 125
Verneville, 115
Verona, 31
Verstelle, G., 63
Vienna, 109
Vilax, M., 49
Vincennes, 89, 127

Vineuf, 111
Viodé, N., 51
Vista Allegre, 111
Viterbo, 19
Volkstadt, 107
Volpato, G., 21

Walker, 145
Wall, Dr., 137
Wallendorf, 105
Wedgwood, 146
Weesp, 111
Wegeley, 109
Wessel, M., 69
Winterthur, 69
Worcester, 137
Würzburg, 109

Xanto, F., 17

Yarmouth, 147

Zampillo, 29
Zeschinger, 69
Zurich, 69, 111

